

# THE FILM IN NATIONAL LIFE





## ACKNOWLEDGMENT

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# THE FILM IN NATIONAL LIFE

BEING THE REPORT OF AN ENQUIRY  
CONDUCTED BY THE COMMISSION ON  
EDUCATIONAL AND CULTURAL FILMS  
INTO THE SERVICE WHICH THE  
CINEMATOGRAF MAY RENDER TO  
EDUCATION AND SOCIAL PROGRESS

LONDON  
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## PREFACE

THE origin and constitution of the Commission on Educational and Cultural Films is referred to in the first paragraphs of Chapter I. of this Report. It only remains for me to explain the structure of the Report, and to make a general acknowledgment of the help which has been so readily given.

The first nine chapters deal with different practical aspects of the film. There is a certain amount of deliberate repetition in order that each aspect may be covered in one reasonably self-contained chapter. The last chapter contains a statement of the Commission's final recommendation, namely, that a National Film Institute should be set up in Great Britain, and the reasons that have led us to that conclusion, and is, also, in itself, a summary of the views expressed in each of the previous chapters.

On behalf of the Commission I want to thank all those Government Departments, Trade firms, Associations and individuals who have given us advice and information, and personally to thank the members of the Commission for their support and for the time which they have given to the enquiry. I desire also to draw attention to the great amount of work which has fallen on our Joint Honorary Secretaries and our Secretary, both generally and in the preparation of this Report, which has been written by Mr. Cameron from the material supplied to us. We are most grateful for the time and energy he has given to it.

The Commission has been able to carry out its work only with the help of the Carnegie United Kingdom Trust and other subscribers, to whom our thanks are due.

B. S. GOTT,  
*Chairman.*

*May 1932.*





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## CHAPTER I

### THE POSITION TO-DAY

1. The Commission on Educational and Cultural Films, an unofficial body, was established in November 1929 by the unanimous vote of a Conference of some hundred Educational and Scientific organisations who felt that the film had become, for good or for evil, a powerful force in national life, which should be used constructively in the interests of education in its widest sense. The Conference was aware that other countries were taking the film, both silent and sound, seriously, as an instrument of visual and aural instruction, as a means of entertainment, and as an art form. It realised that, in spite of the enlightened policy of one or two producing firms and the missionary work of a few sectional bodies, there had been no concerted attempt in Great Britain, on the part of a representative body, to see the problem as a whole, and to work out a solution which would cover all the factors.

Origin of the  
Commission.

2. The Conference adopted as the terms of reference of the Commission the Project placed before it of which the three main heads are the following :—

Terms of  
Reference.

“ The Conveners of this Conference representing Institutions engaged in Science, History and Education, are of the opinion that an authoritative Commission of Enquiry and Recommendation of a representative character should be established with the following objects and methods :—

“ (1) To consider suggestions for improving and extending the use of films (motion pictures and similar visual and auditory devices) for educational and cultural purposes, including use as documentary records.

“ (2) To consider methods for raising the standard of public appreciation of films, by criticism and advice addressed to the general public, by discussion among persons engaged in educational or cultural pursuits, and by experimental production of films in collaboration with professional producers.

“ (3) To consider whether it is desirable and practicable to establish a permanent central organisation with general objects as above, and among its particular functions, the following . . . ”

These functions may be very briefly summarised as advice on the production, selection, distribution and use of films.

3. The organisation of the Commission into Research Committees and the full terms of reference of the Commission itself and of its Research

Membership and  
Finance.



Committees are set out in Appendix B. The Commission began its work without funds but with the cordial support of the government departments concerned with its work, most of which are represented on the Commission, and also of the Federation of British Industries, which has given important help both generally and through two influential representatives of its Film Group on the Commission. In June 1930 the Trustees of the Carnegie United Kingdom Trust made a most generous grant of £750 a year for two years, and later gave an additional £850. They have recently promised another grant up to a maximum of £1350 in order to allow the Commission a further year of life from June 1932. In response to a general appeal, smaller sums have been contributed by local education authorities and by other bodies concerned with the Commission's work. A statement of income and expenditure is given in Appendix K. With this help the Commission was able to appoint a small secretarial staff and to open an office at 15 Taviton Street, W.C. 1. It has published four interim papers, particulars of which are given in Appendix B.

#### Need for Co-ordination of Effort.

4. The Commission felt at the beginning of its work the urgent need for co-ordinated and directed effort in its field of enquiry. Sporadic research has been going on, often valuable, but lacking co-ordination and direction of effort, and therefore relatively ineffective. At the Conference by which the Commission was set up, there were gathered for the first time for consideration of a common film policy representatives of government departments, universities, learned societies, the great teaching organisations, trade unions, associations for promoting social welfare, and local education authorities, together with official representatives of the Film Group of the Federation of British Industries. Though much still remains to be done, the Commission has already become a clearing-house for the film work of such bodies as the British Institute of Adult Education, the National Council of Women, the British Association and the National Union of Teachers, and has absorbed and gained strength from smaller effort. But the Commission cannot be permanent in its present form—a voluntary association of interested persons with funds for a limited enquiry. Its establishment will be justified if it has done sufficient pioneer work to enable it to dissolve and to hand over its work and its organisation to a publicly constituted body such as we hope to see set up in Great Britain.

#### Present Work of the Commission.

5. The review which the Commission has undertaken has convinced us that in Great Britain there is an urgent national need for a permanent central organisation which will have the kind of directive influence that springs from ability to take a broad view of the problem, from command of specialised knowledge in various fields, and from the support that it will receive from all those who realise the possibilities for good and for ill of the moving picture. Most of us were convinced from the beginning



of the need for such an organisation to exercise a constructive influence over cinematography, but we were anxious not to move prematurely, nor to approach the Government until we could feel that we had an informed public opinion and the constructive elements in the trade behind us, and could state an authoritative and convincing case for action. The experience of our own work has strengthened our conviction. Indeed, the Commission has found so ready a welcome from sectional organisations already in the field, from government departments, from local education authorities and other educational bodies, and from film producers, that it has been hampered in following up its first and limited objective, the preparation of this Report, by calls upon it to act *ad interim*, as though it already were the permanent body which we wish to see set up. Perhaps this is the strongest endorsement of our aim.

We have received the most cordial co-operation from all sections of the trade. We believe that producers welcome the interest which educational and scientific bodies are taking in the development of this new medium, and are anxious to profit by their advice. Without the help of the trade any recommendations which we could make would have little more than academic interest.

6. Our present funds have given us a term of two years up to June 1932 with the promise of a further year, and we have aimed at publishing our Report early in June in order that, if we have made out our case, there may be twelve months in which to consider means for carrying on the work we have begun. We had hoped to appeal with some confidence for funds to implement our proposal for the establishment of a National Film Institute, whether to the Government, to charitable Trusts or to the public. Now our Report will be issued at a time of national emergency when public money can hardly be spared even for constructive building. There is, therefore, a risk that if we report prematurely to a public concerned with graver matters, we may lose an opportunity. On the other hand, if action is not soon taken by responsible authority, there is a very real danger lest the development of the film as an instrument of education and culture get into the wrong hands, and the new medium be turned to our disservice: and the need will not grow less. So we have decided to go forward, realising the difficulties of the moment, in the hope that if the Commission must be content for a time with temporary accommodation, we may at least receive conditional approval of our permanent plans. The Commission is prepared, if the need arises, to continue during its further year of life to do some part of the work of a Film Institute—it cannot usefully do more.

Need for an  
Immediate  
Report.

7. We should be churlish if we did not acknowledge the work of Earlier Research. previous investigations, and the help which we have received from all whom we have approached: teachers, local authorities, government



departments, and trade firms, their directors and officials. We disclaim originality for the views which we ourselves express. The pioneer work in the new medium has already been done by others, and we only put into words what is beginning to be widely thought to-day. We express, indeed, what (not only in this medium) is the philosophy of a generation nurtured among mechanical inventions and determined to use them to the full for entertainment and for profit.

The number and quality of the enquiries during the last twelve or fifteen years into the uses (and abuses) of the cinema, and speculation as to its future, is the measure of a growing realisation that in the public interest the breach between national culture and film activity must be healed. Three very different interests have approached the problem from their respective angles: the moralists, the educators and the trade. Where they have co-operated, as in the major enquiries, their recommendations have been correspondingly helpful and constructive. The influence of enlightened members of the trade has been felt in all the serious enquiries, not least our own, either in suggesting lines of enquiry or in providing the material for experiment. There is a singular unanimity, which we endorse, in the main general conclusions of earlier enquiries, but little or nothing has been done to implement them. They have lacked national and official support, and in most cases have been dealing with only one part of a larger problem. There has been no organisation whose concern it was to take action where need has been proved. This inaction is perhaps the most convincing argument we can adduce to support our plea for a permanent central co-ordinating organisation.

#### The Main Enquiries.

8. At least two recent reports have reviewed adequately and sympathetically the enquiries of the last twelve to fifteen years. It may, therefore, be sufficient to enumerate the enquiries and to note those conclusions which are relevant to our immediate argument.

Destructive criticism and attempts to repress a growing industry may be ignored. They rarely come from responsible sources, and have been sterile. A discussion of the efforts to organise special matinées for children belongs properly to Chapter V. (Paras. 111/13), except in so far as they provide some examples of unco-ordinated effort. The organisers of film societies for showing unusual films of artistic importance, besides giving many people pleasure, have been a distinguished link between cultural interests and the industry, but their work is dealt with in more appropriate company in Chapter VI. (Paras. 126 ff.). It remains to consider here two main lines of enquiry: by the moralists and by the educators severally or jointly.

#### Report of the National Council of Public Morals, 1917.

9. Any summary must begin with the enquiry by the National Council of Public Morals.<sup>1</sup> This was the first attempt by a responsible body to review the whole field, and significantly it was prompted by the

<sup>1</sup> Now known as the National Council for Race Renewal.



trade. The Cinematograph Trade Council, on 24th November 1916, resolved: "That the National Council of Public Morals be requested to institute an independent enquiry into the physical, social, moral, and educational influence of the cinema, with special reference to young people." A powerful and representative Commission was set up with Sir James Marchant as Secretary, and conducted an enquiry under four heads: the moral and social aspects of the cinema; the cinema in its relation to the education of children; lighting and eye-strain; and trade censorship and organisation. It reported in 1917.

The original Commission of Enquiry appointed a Psychological Research Committee (Professors Spearman and Burt and Mr. Philpot) whose report, *The Cinema in Education* (1925), recorded finally and authoritatively important basic research which need not be repeated and which should be read by every student. The Cinema in Education, 1925

The serious attention which the London County Council, as the largest local education authority and the largest licensing authority under the Cinematograph Act, 1909, gave to the problem should be recorded. It may represent much earnest but unrelated enquiry by provincial authorities, in Birmingham, for instance, and Manchester. The Council twice referred questions concerned with the cinema to the Education Committee. The Education Committee reported finally when *The Cinema in Education* was published and the Committee had considered its conclusions. L.C.C. Preliminary Enquiry, 1921.

The Imperial Education Conference has twice considered films. In 1923 an influential Committee was set up under the chairmanship of Lord Gorell and reported—inconclusively—in 1924. In 1927 the next conference had before it the report of 1924, a bibliography, and a memorandum on teaching by means of the film of facts concerning the Empire, prepared by the Imperial Studies Committee of the Royal Colonial Institute. (Para. 192.) The Imperial Education Conferences, 1923 and 1927.

These enquiries have affinities and may be considered together. They mark an earlier period of diffident recommendation and cautious official reception.

10. Current thought rejects little in the conclusions of these enquiries. For instance, the report of the National Council of Public Morals says: "The Cinema house is of immense value as a cheap form of amusement for the masses, for parents as well as for children. Improvement is not only practicable but a matter of great national importance." Only on the instructional side the educational experts were more cautious—justifiably. For example, the report of the National Council of Public Morals says: "Educational films have been prepared with great care Results of Earlier Enquiries.



and at great expense. If correlated with the work of the school they might prove of value for direct educational purposes. . . . As an indirect method of education the cinema can bring within the range of a child's experience a fund of valuable information, which it would not be possible to obtain by other means." The Gorell Committee of the Imperial Education Conference is more sanguine: "That a strong *prima facie* case has been established in support of the view that the cinematograph can be of real value as an adjunct to present educational methods . . . and that it should accordingly be recognised as part of the normal equipment of educational institutions." The Committee anticipates the most urgent educational need recognised to-day in its recommendation: "Constructive suggestions by subject associations for the design of illustrations suitable to their particular subjects" are needed.

Statement by  
President of  
Board of Edu-  
cation, 1925.

( On the receipt of the report of the Gorell Committee in 1925, the President of the Board of Education said in the House of Commons on 2nd March 1925: "I have considered the Report in question and have caused an enquiry to be made into the possibilities of the practical use of the cinema for educational purposes. In the result I am disposed to think that its proper place and function as an instrument of instruction cannot yet be defined. No doubt films of a general character, illustrating scenery, natural history, wild or primitive life, agricultural, commercial and industrial operations and other activities of our complex civilisation may serve a very useful purpose in supplementing and providing a background for the instruction given in the schools, and in augmenting its significance and interest; such films would be education in the widest sense for adults as well as for children.) But so far as concerns the use of films as a means of specific instruction in the classroom, at a cost not out of proportion to its value, the results of my enquiry have been, generally speaking, negative; and while there is no doubt a fairly wide field for educational experiment, I do not think that the time has yet arrived when it is possible to make specific recommendations on the subject."

Report of the  
L.C.C. Educa-  
tion Committee,  
1926.

The Education Committee of the London County Council in its report was even more cautious. It felt that although much experimental work had been carried out in America and elsewhere, it was doubtful whether cinematography had made much progress in its use for educational purposes. It was difficult to bring films into real relation with class syllabuses, and the limitations of the cinematograph within the scope of subjects appropriate to an elementary school were more narrow than was at first supposed. Reviewing all circumstances, therefore, including the high cost of projectors and the limited number of films, the Committee saw no grounds for advising the Council to depart from the policy of encouraging private enterprise in out of school displays of a high quality, but would hesitate to propose any policy which might involve expenditure on equipment or attendance at displays in school time.



11. The next period, from 1929 to the present day, is one of greater optimism and wider interest. The contrast is marked. Important scientific and educational bodies and the great teaching associations began to take a share. The formation of our Commission was due originally to independent and simultaneous action on the part of the British Institute of Adult Education and the Association of Scientific Workers. Four government departments are officially represented on the Commission, and others are in close relation with it. In reply to a deputation from the Commission, the President of the Board of Education in 1930 felt able to say "that he could assure the deputation that he was deeply interested in their labours. No one could fail to realise that the Cinema had a potent influence on public life, and he viewed with great sympathy their endeavour to disentangle the problems which centre round the question of the educational value of the films. He need not comment on the influence of the present-day film on children and adolescents, but he was convinced that both the teaching and the cultural film would, under wise guidance, play an important educational part in the near future. The Commission were exploring the position, and he would await their suggestions as to what to avoid and what to encourage, with great interest."

Change of  
Outlook.

Statement by  
President of  
Board of Educa-  
tion, 1930.

The Consultative Committee of the Board of Education in its report on the Primary School made a strong plea for broadcasting and the cinema in school. "Both are great educational forces; both play a large part in the life of to-day, even in that of children, and both are capable of exerting so strong and cultured an effect on the population as a whole that their claims to a place in the educational machinery in the school cannot be resisted."

The Primary  
School, 1931.

The British Institute of Adult Education maintains a Film Committee, which, in collaboration with the Commission, conducts independent research. It has enquired into the educational content of the average cinema programme, organised two exhibitions (1930 and 1931) of mechanical aids to learning, and has sponsored a new Journal, *Sight and Sound*. These activities are dealt with in Chapter VII. (Para. 139).

The British  
Institute of  
Adult Educa-  
tion Film  
Committee.

The British Association for the Advancement of Science in 1929 appointed a Committee to co-operate with the Commission, and important sections of its report are reproduced in Appendix E.

The British  
Association  
Co-operating  
Committee,  
1930.

12. Within the last six months two reports issued in close association with the Commission have dealt authoritatively with aspects of the teaching film. The Historical Association, the first of the Subject Associations to review the use of cinematography in teaching its subject, has published *The Value of Films in History Teaching*. (The National Union of Teachers, in association with the Middlesex Education Committee, the Urban Authorities included in the County, and three trade firms, has published *Sound Films in Schools*.

Recent Reports:  
"The Value of  
Films in  
History Teach-  
ing," 1931.  
"Sound Films  
in Schools,"  
1931.



The pedagogic conclusions of these two enquiries are discussed in detail in Chapter V., but their main recommendations for action and advance are relevant here. They anticipate what is the tenour of our own submissions :—

“ A considerable amount of investigation and enquiry has already been conducted in this country and abroad into the problem of using films in education. There is a remarkable degree of unanimity in the published results of this experimental work, which goes to prove that teachers and psychologists realise the potentialities of the cinema in the schools. The application of films to education has, however, been slower in this country than in the U.S.A., France, Italy, Germany, Japan, for example. The reason for this slow progress is that the producers of films and teachers have not yet been brought into proper relationship with each other. Consequently they have not jointly attacked the problem of breaking the ‘ vicious circle,’ and producing a supply of films of unquestioned suitability and of such a size as to justify, along with the certainty of continued production, the installation of projectors on a large scale in schools and educational institutes of all types.” (Middlesex Report, Chapter IX.)

“ A deadlock has for some time existed in the matter of educational films between teacher and producer. Producers refuse to create educational films for a non-existent market. Teachers refrain from asking for projectors, since they cannot judge without trial of the value of the educational film, nor are they confident in the supply of suitable reels. This vicious circle is particularly to be deplored since the cinema is so potent a factor in modern civilisation. Teachers cannot ignore its challenge. It is here in our midst, whether we like it or no ; it behoves us to see whether we cannot harness this undoubted power to our own uses.” (Report of the Historical Association, Chapter I.)

#### Scotland.

13. The Commission was fortunate in the course of its work to make contact with Scottish educational interests, and to secure their representation. Important enquiries are being carried out in Edinburgh and Glasgow, which are likely to yield valuable contributions to research.

#### Censorship. National Council of Women, 1930. Mothers' Union, 1931.

In the same tradition of informed and sympathetic comment two important bodies concerned with morals have reported on aspects of the censorship. Their reports are referred to here to make the list complete. They are discussed in Chapter III. (Report by the National Council of Women, 1930 ; and Report by the Mothers' Union, 1931.)

#### School Children and the Cinema, 1932.

Of reports—and there have been many—on the effect of the cinema on children we may take as authoritative the report of the Chief Inspector of Schools to the London County Council. This report, by relying on expert investigators with knowledge of children, avoided dangers which



have beset other reports of this kind ; and its moderate conclusions, which we summarise in Chapter VI. (Paras. 130/34), are striking.

To these enquiries must be added a host of minor effort of different kinds, some of it valuable, some of it mischievous, but all of it unco-ordinated, except in so far as the Commission has provided a link. The lack of guidance and order impedes progress, and wastes effort : person after person finds out by experiment for himself what is already known but inaccessible. In 1930 the Commission found that there were no less than 14 bodies working in its field with which it was necessary to make contact. It set itself to make those contacts, and within the limits of a small organisation has been able to render service accordingly. **Minor Effort.**

14. Government departments have had, and still have, a wider and closer concern with films than is always recognised, and the Commission has profited greatly from their help, whether directly through representatives on the Commission or indirectly by information and advice. The departments of teaching and of social service have an obvious interest : the Board of Education, the Scottish Office (Education Department), the Ministry of Agriculture and Fisheries (Para. 156), and the Ministry of Health (Para. 161). The Home Office administers the Cinematograph Act, 1909, and has recently set up a committee to advise it on film censorship. (Para. 45.) The fighting services use the film for recreation and for instruction. For example, the Admiralty uses silent films in the following ways: Exercises of a tactical, gunnery or torpedo nature and experimental records in technical subjects ; naval air work and aircraft records for design purposes ; physical training, hygiene ; submarine training ; methods of underwater attack and defence ; and engineering research. The work of the Army Council is referred to later. (Para. 158.) The Colonial Office has recently issued an important report, and has asked the Commission to perform specific duties. (Paras. 197 ff.) The Board of Trade and the Stationery Office are concerned with the film industry ; and the Imperial War Museum with film records. Again, the Dominion Office is closely concerned with the Imperial aspects of the cinema ; while the Empire Marketing Board, a department of the Dominion Office, not only displays but produces films of scientific and educational value, and has rendered great service. (Para. 165.) **Government Concern.** **The Colonial Film Committee Report, 1930.**

No single department is concerned with the constructive development of cinematography.

15. The ground has been surveyed, and the urgent need now is not for further enquiry but for action, and for a responsible body whose duty it is to take action. From the sum total of the enquiries which we have described there emerges a growing realisation that (as we have said) the film has become, for good or for evil, a powerful force in national life, which should be used constructively in the interests of education in **Growing Prestige of the Cinema.**



the widest sense. That statement needs elaboration ; but to-day it no longer needs defence. There is a rising tide of interest in the constructive uses of cinematography. Fewer people talk of moving pictures as "those things that flicker." "Cinema-minded" is in common use like "air-minded." The two words are of the same age. A fellow of an Oxford College no longer feels an embarrassed explanation to be necessary when he is recognised leaving a cinema. A growing number of cultivated and unaffected people enjoy going to the pictures, and frequent not merely the performances of intellectual film societies, but also the local picture house, to see, for instance, Marlene Dietrich. Indeed, it is becoming distinctly rare to find an educated person who does not know something about the outstanding films of the past year or two, and who has not seen the work of a few prominent film actors. The weekly reviews have their columns of film criticism—indeed, wherever books and pictures and music are discussed the film is discussed too. The cinema is acquiring prestige. Yet cinematography has had to fight hard for its reputation : it has been treated as a bastard of the arts, and has been looked on askance by those whom it might serve. Under a moral interdict, it has created a form of entertainment which has given pleasure and solace to an audience which, in the main, never knew the theatre and reads few books.

**Mechanical Aids  
to Knowledge  
and Enjoyment.**

16. The dominance of the printed book, from which for some hundreds of years we have drawn information and culture, is challenged, not only by the cinema, but also by other mechanical aids to knowledge and enjoyment, such as broadcasting and the gramophone, and, perhaps, television, which as yet is experimental but may become a link of first-rate importance. It is as idle to rail at the machines, to talk of "mechanised culture" and "canned music," as it would have been to ignore the invention of printing as a cultural influence. An example of forethought is set by the big American financial interests, which by linking up the control of film, radio, gramophone and television are bidding for something approaching a control of world entertainment. It is common prudence to take control and make the machines our servants, lest by an ill-judged aloofness we let them become our masters.

The gramophone was for a time an outcast, but it was soon received into the family and gave to many the chance to gather musical experience and so to enjoy, with a new knowledge, the occasional concerts to which they could go. Broadcasting has developed (at least in England) under responsible guidance from the first, and has become almost the sole means of culture in thousands of homes where the printed word is rarely seen except in newspaper or periodical, or in the children's "home-work." It is no part of the Commission's task to express a view on the policy of the British Broadcasting Corporation, but we desire to emphasise the strength of the forces which the Corporation controls and the dispensation which it exercises over national taste and morals. The



cinema is the only force which is comparable to broadcasting: yet in England (and in England alone) the film industry continues to develop without effective contact with the culture of the country.

17. Other countries have taken steps to control the development of the film by the creation of Film Institutes in close relation to the Government. (Paras. 29/35.) Some of these Film Institutes wield powers which we should hesitate to confer on a British Institute or Corporation. We do not want to see the cinema under tutelage. We feel that Government control, such as exists in Russia, or close supervision either of an entertainment or an art, is unnatural, unhealthy, and not in the national tradition. The industry, in our view, can and should develop in the hands of those who understand its management. The educational bodies of this country can co-operate effectively with the industry; if they attempt to nurse it they will defeat their own ends. We hope to see the machinery of co-operation set up in the form of a National Film Institute, but we are well aware that an organisation without the right kind of public support will not do what we want. We submit that the constructive use of the cinema is a form of national planning from which the finest intelligences of the country should no longer hold aloof. Their influence may be indirect; but their critical interest, if the criticism be informed and constructive, can only help the industry whose readiness to welcome co-operation has been emphasised to us by their representatives on the Commission.

Control in  
Other Countries.

18. In a film-producing country the film has more than a domestic interest. It is not merely "business": it is a national concern. For the prestige of a nation is already affected by the films which it exports, and will increasingly be judged thereby. [The U.S.A., however unjustly, have suffered much in this country from the popular estimate of their worst films.] The films which a country produces are seen by more people than will ever see its plays or read its books; and the cinema public is not uncritical either of form or content. Other important film-producing countries have made films which have a national personality, which contribute something essentially belonging to their country of origin, and which (besides being good films) can be identified as typically German, Russian, French. We may perhaps instance from Germany, "Vaudeville" and "Kameradschaft"; from Russia, "The General Line" and "Storm over Asia"; from France, "Thérèse Raquin" and "Sous les Toits de Paris"; and, one may add, from America, films such as "The Covered Waggon."

The Reputation  
of a Film-  
Producing  
Country.

A nation which produces a live and characteristic art, particularly if that art be popular and a good entertainment, is judged itself to be vigorous. If we are bound to recognise that Great Britain (except in the limited field of nature study micro-photography) has so far produced few films of this calibre, equally we welcome the signs of vigorous new



growth in the British film industry which offers high promise for the future. The interests which the Commission represents can do more than they yet realise to help this national movement to take form.

The Need for  
Constructive  
Criticism.

19. Cinematography has had to endure much criticism which is neither informed nor constructive, even though too often it may be deserved. Like the printed book the film can display a wide variety of content, and the photography (like the writing) may be good or bad, imaginative or sentimental. Handled with skill and insight, the film can depict tragedy and comedy in a manner worthy of the masters: ill-used, it degenerates immediately into vulgarity and tedium. The vulgarity and tedium of a really bad film is abominable, and no doubt harmful, but the evil effect of the cinema has, in our view, been overstressed. In so far as films have done harm, uncritical condemnation by those set in authority over the young has had a share of the responsibility. For it is all too easy to draw up a generalised and uncritical indictment of the cinema. An appraisal of what is good and what is bad is more difficult, because it implies knowledge.

Educational opinion (with honourable exceptions) has been more ready to condemn than to investigate; and if resolutions could kill, the cinema industry would long ago have perished. If an adolescent go to the cinema as to a resort condemned by his headmaster, he goes with a feeling that he is vindicating his manhood and eating the forbidden fruit. If there be moral harm to be got from the cinema, then he is in a mood to get it. We would suggest that it is a duty incumbent on those who are concerned with the effect of the cinema upon its audiences to go to the pictures themselves; to learn to understand the medium which they are criticising, to distinguish between good and bad film productions of different companies; in short, to equip themselves with knowledge to criticise constructively and to influence the cinema taste of those with whom they are in contact.

Growth of  
Public Opinion.

20. Very properly, any attempt on the part of authority to influence taste is suspect. We therefore make it clear that we do not want the "feature" film of the cinema programme to be made deliberately "improving." Public opinion, *i.e.* the average, partly educated audience, is becoming articulate and acquiring technical knowledge. It will no longer accept placidly what the less imaginative financial interests think it ought to like, and what, indeed, it has for long been content to pay for. Film articles in the penny papers are trenchant and sometimes highly competent criticism. Within the protection of the Quota Act it should now be possible to produce entertainment films which will give people something a little better than they are accustomed to, and will lead public opinion without running dangerously far ahead; and (a complementary development) interest films of more than entertainment value, which, being photographed and directed with first-class professional skill, will by



their form, as well as by their content, add dignity to the cinema—films which in fact are educational.

21. The phrases “cultural,” “educational,” “entertainment,” and “interest” films will appear often in this Report. It may be well to give here some definitions which we repeat in a later chapter. The word “educational” may be used in a restricted sense for the teaching film, the film in school or in the laboratory serving as an aid to the teacher, to the investigator and to the student; or in a much wider sense for the generally educative or interest film to be shown to larger audiences of children, adolescents or adults. There are subdivisions (for instance, the film for scientific research and the film for historical record), and the two kinds of films shade into each other; but the general distinction remains. There is also the cultural film. For if the film is not only an instrument of visual instruction, it is also a means of entertainment, and a vital form of modern post-war art. But it is in the public cinema that the film has its strongest hold on national interest, and therefore its greatest cultural and social influence, notably on children and adolescents. If, therefore, the standard of public taste is to be raised, we must begin with the children; and there the public cinema links up again with the school: our problem is really one. How can we use a modern medium to develop the intelligence of a generation which has become cinema-minded through familiarity over a number of years with a form of instructive entertainment unknown to earlier generations?

If, then, we speak of educational films in the public cinema, we do not want to spoil good entertainment, but, by adding a new ingredient, to give richness to the mixture; and if we regard it as a duty of the schools to train children's taste in films, we do not disparage the film as an aid to instruction. The schools teach reading, grammar and composition not as ends in themselves, but that a child may grow up equipped to discern the true from the tawdry and to appreciate the literature of his own and other countries: culture will not make him a prig, or prevent him from enjoying a good detective story.

22. Within this general framework of ideas we discuss the film in national life as a power for good which we can use, not as a power for evil which we may abuse. We make one central recommendation that a National Film Institute be set up in Great Britain, financed in part by public funds and incorporated under Royal Charter. This Report is concerned principally to set out the facts and the reasoning on which we base this recommendation. Our secondary purpose is to summarise the results of earlier research and to give the public information about cinematography which is not readily accessible.

In this chapter we have described the position as it is: sporadic and unco-ordinated effort and enquiry with no central controlling body. In Chapter II. we describe what other countries are doing: England alone is without any form of permanent central organisation. In Chapter III.

Definitions

Analysis of the Report.



we describe the machinery of censorship, and illustrate the difference between censorship, a negative force, and constructive planning. In Chapter IV. we give some description of the complex craft and industry of the cinema, and emphasise the need for co-operation with the trade. The next four chapters show the various uses of the film : in the education of the child (Chapter V.); in the entertainment of public audiences (Chapter VI.); in the education of the adult (Chapter VII.); and in documentary record and scientific enquiry (Chapter VIII.). Chapter IX. describes how the film may be used to link up the self-governing Dominions of the Empire, and in the service of backward races. The final chapter summarises the Report and describes the constitution and functions which, we suggest, are appropriate to a National Film Institute in Great Britain.

We have repeated certain paragraphs and arguments in our Report with a deliberate and a double purpose. We want each chapter, dealing as it does with a particular aspect of the enquiry, and therefore interesting perhaps one particular group of readers, to be self-contained. And we want to emphasise at each stage of the Report the point of view from which our approach is made. We are concerned, and the Film Institute would be concerned, with a constructive and not with a restrictive influence on cinematography.

#### Criticism and Suggestions.

23. The Commission will welcome any comment, criticism or suggestions which readers of this Report may care to address to its secretaries.

## CHAPTER II

### THE FILM IN OTHER COUNTRIES

24. A film has a national conception and an international life. If it is more than a piece of hack-work, it will express the national tradition and outlook of the country which made it, no less surely than that country's painting and books. But increasingly and irresistibly the film public is international to a degree unimagined in literature, and difficult to realise with works of art which are bulky, fragile or precious. We have to think internationally, therefore, in the sense that we want to see the best work from other countries freely admitted to our own, and nationally in that we want British peoples to see life in terms of British culture.

**The Film as an International Problem.**

No nation which produces films and no nation which imports the films produced by others can afford to ignore the cinema, and any society of nations such as the British Empire or the League of Nations must look on the cinema both as an international force and as an international problem. The film has a world-wide popularity and is firmly established. Its future development can be influenced, it cannot be confined. There are, it is said, in the world to-day 61,551 cinemas, about half of which are wired for sound reproduction. That half includes all the large houses in important centres—the other half is a now negligible remnant of smaller local theatres. Soon the picture houses of the world will be equipped to reproduce speech as well as action. Nearly twenty million people, we are told, attend a picture house each day, and in U.S.S.R. alone there are 85,000 people employed by the State in connection with cinematography.

The precise accuracy of these figures is of little importance. Their significance as a symbol of the growth of cinema entertainment is obvious. And the entertainment has grown up haphazard, at the free disposal of international capital. The development of the industry we discuss in Chapter IV. We are concerned here with the attempts made by other countries to control this new force in national life; the free circulation of educational and cultural films; and the beginnings of international action. In particular, it will be seen that almost every other country of a comparable civilisation has gone far in a direction in which Great Britain has hardly begun to move; and we feel that Great Britain should follow, if only a part of the way. We feel, indeed, that this country should lead rather than follow in developing the constructive and ordered use of the new medium.



Producing and  
Non-producing  
Countries.

25. In every civilised country a large capital sum is invested in the industry, a sum which amounts, we are told, in total to about a thousand million pounds. Some few countries produce films, others only import them, but the capital of the industry and the interests which it controls are elaborately distributed throughout both. Government control of films is directed to two ends: in a producing country to the protection at home and the expansion abroad of its own industry; and in a non-producing country to the protection of legitimate national interests against the cultural (or other) influences of producing countries.

Nearly every producing country levies some form of duty on imported films, reckoned normally on the length of the film, sometimes on its weight, but always regardless of its subject. In the case of the great "feature" film which may have cost £100,000 to produce, such a tax is of little importance, hardly noticed among the multifarious expenses of advertisement and distribution. In the case of a short film which does not command so large a market and which has been produced comparatively inexpensively, such a tax may be a real consideration, especially to the educator and the scientist who have small funds and limited acquaintance with Customs House formalities. There is provision in Great Britain by which films certified as scientific may be admitted free of charge on the certificate of the Royal Society. This certificate has been more sparingly given than was anticipated, and the scheme has not worked well.

In a non-producing country the problem has become more acute since the coming of the talkie. The international producer may cater for, let us say, the Spanish-speaking countries by re-enacting a film in Spanish, among other languages. National critics in countries of export are reported to be seriously concerned with the effect which such films may have on the purity of their spoken language. In Italy, a producing country, hardly any films are exhibited which are not home produced. In Great Britain, a producing country, American films (many of them admirably produced and excellent entertainment) are freely admitted. It is perfectly legitimate to portray American life in its appropriate idiom. Supposedly British life, presented with the same idiom, is manifestly absurd, but is not officially countered. Public opinion does not care sufficiently for the purity of the language to support a Government in drastic action affecting both high finance and public entertainment.

Policy of Other  
Countries.

26. In producing and non-producing countries alike there is a growing realisation of the importance of the film as an influence in national culture, and of the need for some positive policy to encourage the production of educational and cultural films. We give in Appendix C a list of the Film Institutes in other countries, occasionally independent, usually assisted or controlled by the State, and a summary of the duties with which they are interested. Choice of means and sources of income may be different, stress may be laid on different subsidiary objects, but



the common purpose remains—to raise the standard of films by training the young to regard the film as something more than the equivalent of a penny dreadful, and to help the adult to see the best that he desires. A detailed description of what other countries are doing would overweight this Report. We summarise in Appendix C the organisation and functions of some more important Film Institutes, and give the main features of large national organisations in the paragraphs which follow.

27. A Film Institute must be a national organisation both representative and distinctive. But a narrow and uninformed nationalism, controlling at home a foreign competition with which abroad it is unable to compete, is sterile. Broadcasting, like photography, has done much to break down the barriers between nations; the film can do more than either. A self-conscious internationalism, however, would defeat its own ends. A film which has been designed to be international is rarely a work of art or a good entertainment. Its essence is compromise which is negative and unfruitful. The films which have achieved international renown have been consummate expressions of their national genius. It is difficult, for example, to conceive any work more radiantly French than "Le Million." We look forward with confidence to the time when the film industry in Great Britain has gathered power and is producing films which are an unequivocal expression of British life and thought, deriving character and inspiration from our national inheritance, and have an honoured international currency. A National Film Institute can help to educate an informed public. An informed and critical public will applaud and encourage constructive British film production.

Relation of  
National and  
International  
Aims.

28. The Institutes which we describe are arranged roughly in ascending order of State control. In each the national mentality and national circumstances are evident. In some, the extent and efficiency of the organisation inspire reverence, even awe, but a reverence combined with relief that it is paid to the god of another. The refinements of State control are not adapted to the public life of Great Britain; and we give instances of other systems, less for detailed imitation than to show how a serious problem, which is as near the roots of our national life as of theirs, has been treated seriously by other countries. The U.S.A., Japan, the principal countries of Europe, have each their constructive organisation for the positive use of cinematography, in addition to their restrictive censorship.

Work of Film  
Institutes.

We would emphasise one point—the need for information to be readily available to serious research. In the preparation of our Report we have been impressed with the difficulty of ascertaining the facts of production, distribution and research in other countries—and this despite the courteous and ready help of trade and national organisations and of the Rome Institute (including the articles contained in its Journal). It



is perhaps legitimate to claim that Great Britain is qualified to serve her neighbours as an agency for distributing information. More certainly there is an urgent need for British producing firms (as well as for British educational and cultural interests) to have ready access to information as to what contemporary thought is producing within the industry and within potential film audiences.

#### U.S.A.

29. The U.S.A., like Great Britain, have no central public authority concerning itself with films. Federal Departments deal with special uses of the film. The Department of Agriculture (Para. 155) and the Department of Mines produce films which are circulated within the sphere of influence of their departments. The Bureau of Foreign and Domestic Commerce publishes statistics and the results of research. The National Education Association of America, a voluntary body, forms some kind of link between education and the film industry, and under Dr. Finegan has conducted some distinguished research. In the States, Departments of Education publish catalogues of films and encourage their use. The richer States are prepared to spend money: Ohio recently installed projectors in every one of some 1600 State High Schools.

A highly decentralised federal nation, the home of motion pictures, has brought to the educational film those qualities of professional brilliance which have made the Hollywood feature film. An American enquiry, the Eastman Kodak Report (Para. 90), is a model to Europe of patient statistical synthesis; and the Universities of Yale and Harvard have, without patronage, taken the lead in organised production of educational films, and their co-operation is significant. Yale has produced the well-known series of historical films known as the "Chronicles of America Photoplays." Harvard has endowed a Film Institute, to which it has presented site and buildings; and this Institute has started to produce educational films, deliberately, as (in the Director's view) the quickest and surest path to the constructive use of cinematography. To the informed American our problem is easy: we have only to persuade the University of Oxford or of London to found a Film Institute, suitably endowed to produce educational films.

#### Japan.

30. Japan accepted European culture within living memory, being already a civilised race with power of selection. To her cinematography was a doubtful foreign influence to be appraised with caution. Perhaps for that reason she seems to have understood, earlier than ourselves or most of our neighbours, how powerful an influence was the film for good or ill in national life; and, instead of rejecting it, she set herself to use the new medium constructively, with an explicit realisation of what it could do. Her output of entertainment films is prolific, but it consists mainly of scenes from Japanese life, ancient and modern, which are unsuited for European export. The Department of Education concerns itself with films, but is by no means the only centre of national effort.



It produces films of educational value, of a strongly patriotic character, depicting life and industries in Japan, and it employs to-day a staff of forty and spends £30,000 annually. A conscious national effort to present, and infuse into groups of children and adults, the life and culture of Japan is present in all her educational film activity.

Voluntary associations, however, are at least as powerful as official. The *Osaka Mainichi*, an influential daily paper, began to send out news by film as well as in print in 1909. In 1927 it began to establish film libraries, and in 1928 helped to found the All-Japan Association of Cine-Education. The Association controls three important bodies: the School Film Circuit League, the Factory Film Circuit League and the Women's Motion Picture Society; and a monthly magazine, *Cine-Education*, is published. The movement has two fields of activity, school education and social education. In schools it believes that films are more important in training taste than as classroom aids. Among adults it recognises that the film is an instrument of national culture. The Women's Motion Picture Society shows its members films "which will cultivate refinement and widen their knowledge and taste, so that they may judge wisely and give good advice to their children."<sup>1</sup> In adult education generally "motion pictures are being utilised for the betterment of individual character and the education of the community."

31. France is already familiar with the conception that the guidance of taste is a function of government. Public education is controlled by the Ministry of Instruction and Fine Arts which is responsible for cinematography; but many of its active functions devolve on to a General Council. This system of Grand Councils working within the orbit of a Ministry is often used in France and mitigates the high degree of centralisation in her public administration. The Grand Council is concerned with "all questions relating to the art of cinematography and to the industries attached thereto, submitted to it by interested departments." Its membership, in addition to official nominees, includes representatives of literary and scientific bodies, the technical press, teachers and the trade. It is, therefore, representative and authoritative. One section is definitely concerned with all matters relating to the use of cinematography for raising the standard of general taste, others with technical industrial and commercial education. France.

The fifth section, aided by a standing sub-committee, exercises censorship: no films may be displayed without its visa. The functions of constructive and restrictive control are, therefore, combined in one body. The strong French national consciousness is shown in the instructions to the fifth section: "The Commission shall take into consideration the whole of the National interests involved, and more particularly the interest in the conservation of National Customs and traditions, and also, in the case of foreign films, the facilities for the release of French films in

<sup>1</sup> "Yozhiyuki Mizuno." *Rome Review*, January 1931.



the various countries of origin." Voluntary effort is not stifled; an important National Congress of the Educational Cinema has recently met and published some thorough and thoughtful recommendations.<sup>1</sup>

Another dependency of the Ministry of Instruction and Fine Arts, the Musée Pédagogique, an educational institute under Government control, concerns itself with teaching films. It does not make films, but it has gathered a film library, from which it loans films free of charge and carriage paid to schools and institutions. These loans have grown from 3541 in 1921 to 43,500 in 1928-29; and there are now 47 provincial branches, some official and some unofficial, through which the Musée Pédagogique operates. The Ministry, in order to encourage the use of films, pays one-third of the cost of installing a projector in schools; and for rural schools the Ministry of Agriculture pays another third. This Ministry has its own film library, publishes its own admirable catalogue, and co-operates with the Musée Pédagogique in distribution. (Para. 155.) Films are also used in vocational training and guidance.

The system is centralised, logical and economical.

#### Germany.

32. The German system is decentralised, but the constructive control of cinematography by the Government is firmer and more influential. Public education is administered by the States. The Reich has retained the control of cinematography, but has delegated its powers to appointed bodies—negative action to two censorship departments whose functions are circumscribed, and positive control to two Institutes, one in Berlin and one in Munich. The Central Institute in Berlin (known, until the retirement of Dr. Lampe, as the Lampe Institute) is the older and the better known of the two, and a description of its organisation may stand for both. It wields considerable power. No film may be shown in the schools which has not received its imprimatur. Films may receive this imprimatur as teaching films, as interest films, or as films of special artistic merit. If a film bearing this imprimatur is exhibited in a public cinema a rebate of the entertainment tax is allowed by the State. As a constructive force this rebate is important, not to the expensive feature film which can pay its way, but to the educational film which is on the borderline of solvency: its influence is proved by the number of films submitted to the Institute. In the years 1919-29, 3616 films were submitted, 2863 were accepted and 753 rejected.

The Institute is staffed by Government officials, but is financed almost entirely from the proceeds of its work, fees for the examination of films, and a percentage on the profits of the certificated films. In order that its judgment may be unbiased the Institute produces no films itself, but acts as a link between the schools and the producers. On the one hand it advises the trade as to what the schools want, examining scenarios in draft and laying down general principles for the guidance of producers. On the other it inculcates into teachers and educational

<sup>1</sup> Described in the *Rome Review*, November 1931.



bodies the value and function of educational films, by lecture and illustration. A code of instruction has been compiled on the proper way to show films in the schools and on the training of pupils in the appreciation of good films. Schools receive grants from State Departments of Education for the purchase of projectors, and advice of all kinds as to their use from the Institute.

An account of the cultural use of the film in Germany is apt to be a description of the Central (Lampe) Institute. But this Institute is powerful only because it serves a recognised national purpose and provides a focus for voluntary effort, which willingly looks to it for guidance. An example is the German Federation which represents cinema-minded teachers and has regional branches throughout Germany.

Germany was the first European nation after the war to produce cultural films which impressed the world. She was also the first nation to set up an effective and constructive organisation founded in 1919. We venture to suggest a causal relationship.

33. Italy has carried State control one stage further, with a Govern- Italy.  
ment Institute, as powerful as the Lampe Institute, which also produces films, and indeed controls Italian production. Fascism has realised the propaganda and cultural value of cinematography judiciously used. Luce, the Italian Film Institute, grew out of a private film company with vaguely educational objects, founded by Dr. de Feo, now Director of the International Institute. This company increased in power from 1924 when it first secured an addition of State capital and the support of the Government, until 1929 when it was taken over by the Government. Luce in its present form is managed by a governing body composed of representatives of Ministers, Departments, the Fascist party and the Government Press Office. Technical committees assist and advise, but do not control policy. Its income is derived from services rendered to government departments and to the film trade, and from the proceeds of film production and distribution; for it at once produces films itself and controls the production of others. Since 1926 all exhibitors have been bound to include in their programmes films dealing with civic education, propaganda and national culture to the extent of ten minutes in each public cinema programme. These films are distributed by Luce. Non-observance of the regulation renders the exhibitor liable to the temporary or permanent closure of his theatre. Luce itself produced educational films to the extent of one-quarter million metres of negative and two and a half million metres of positive film in 1929. Production by independent firms is allowed, but their films, including feature films and drama, are distributed by Luce, which has extensive power. Few foreign films, except those imported on the basis of exchange, are shown in Italy.

On the side of teaching films, the Ministry of Agriculture sends a film lorry into country districts with instructional films. (Para. 155.) The high degree of illiteracy among Italian peasants makes the cinema a



particularly good form of approach. Every High School has its own film library, and it is one of the tasks of Luce to produce films to stock them.

Fascism has shown how completely the film can be turned to the service of a determined Government which knows what it wants; yet Italy, a pre-war leader, has hardly produced any films that have achieved a European reputation since the war.

#### U.S.S.R.

34. Russia has realised, as clearly as Fascist Italy, the power of the film; and the Government and Communist party control cinematography even more drastically. In their hands the cinema has reached what is in some ways its highest achievement. Born out of the artistic excellence of the pre-war Russian stage, by the storm and terror of the revolution, a new art has grown up which has the religious texture of the primitives and clothes its simple doctrine in a majestic robe. This, again, is the achievement of a country which, like Germany, has been taking the film seriously since 1919. The Central Government has realised that an efficient cinema industry is its most powerful agent for influencing an illiterate peasantry. Every film made is a film with a purpose. For this purpose the Government exercises a unifying control over all branches of the industry, production, manufacture of projectors and other technical material, provision of cinema houses and of travelling cinemas, optical and psychological research. In 1928 there were 8800 cinemas in the U.S.S.R., 1800 in public halls, the rest in clubs, institutes and travelling vans. To-day, including cinema clubs and rural travelling cinemas, there are 32,168: of these 100 are wired for sound already, and by the end of 1932 it is intended that 3500 will be so wired. In 1928, 102 hygiene films were reviewed in an official publication; in the same year 200 feature films were produced.

The Five Year Plan affects the cinema industry as much as any other. A flow of directions and admonitions pours out from the central authority. Thirty per cent. of the funds available for cinematography are to be applied to the production of political or documentary films. Fifteen per cent. of artistic films are to have special reference to the needs and tastes of the young. Every township with more than 2000 inhabitants is to have a cinema of its own, and smaller centres are to be served by travelling cinemas. The total number of cinemas is to reach 60,000. The number of men and women employed in the industry will rise from the 85,000 employed in 1930 to something like 100,000 in 1933.

Such complete organisation and forethought does not carry with it unified production in one studio under one omnipotent super-producer. Three national organisations, Sovkino, Vofku and Mejrabpom, do not monopolise production. Besides the colossal studios in Moscow there are important centres in places as remote as Kieff in the Ukraine, Tiflis in Georgia, Yalta in the Crimea and Tashkent in Turkestan. At each studio there are gifted individual scenic directors, but production is not the affair of a single master mind. The films have been criticised and recriticised by



committees, on which even the stage hand is allowed his opinion. (Teachers are now being trained in the studio so that they shall be competent to assist with producing teaching films.) The taste of prospective audiences, adult and juvenile, is tested in factories, schools and cinema halls, where discussion and suggestion on finished and unfinished films is encouraged in a variety of ways. Thus a criterion of public demand, other than box-office receipts, is being built up and a core of constructive criticism solidified.

In the U.S.S.R. no clear distinction exists between political, educational and amusement films. The political thought exemplified in some of the films may not appeal to our sense of what is either amusement or instruction, though the appeal to the intelligence is undeniable. But artistic progress has not been hindered by the attention paid to so many aspects of the life of a community of nations in widely different stages of social development. Russian producers provide films on social and personal hygiene, agriculture, geography, forestry, economic survey, engineering, mining, industrial processes, history, anthropology and surgery, and many other arts and sciences. And yet the artistry of Russian production is unchallengeable. The use of the film as a civilising and educating agent—briefly, as propaganda—does not destroy its predominance as the art of the people.

35. It is not only the larger film-producing countries which have an organisation to promote the constructive use of the cinema. The work of Austria, Belgium, Czecho-Slovakia and Holland is referred to in Appendix C. It is interesting to see that a poor country like Austria accepts the central cinema hall to which neighbouring schools send contingents as a temporary substitute for the classroom projector. (Para. 107.) It has recently been reported in the Press that the new Spanish budget presented to the Cortes provides £40,000 for the installation of wireless sets, gramophones and cinema projectors in schools, institutions and clubs. Smaller Countries.

36. In Great Britain by contrast there is no Film Institute; and no government department is officially concerned with the constructive development of cinematography, except the Home Office in its administration of the Cinematograph Act, 1909. Our Commission indeed has recently served as a stop-gap organisation, and the Foreign Office has named the Commission to the International Cinematographic Institute of the League of Nations as the appropriate body to act for the Institute in this country. The British National Committee for Intellectual Co-operation refers all film questions to the Commission. Great Britain.

37. It has become an important function of the Film Institutes which we have described to certify films for national currency as educational, cultural or scientific. A similar certification for international currency may in the future be prescribed. Thus the Economic Committee Free Trade in Educational Films.



of the League of Nations has drafted a Convention for Free Trade in Educational Films which has been submitted to Governments for their observations. The Draft, on which, at the request of the Foreign Office, we have commented, is discussed in one of the Commission's printed papers (No. 4). This Convention, if adopted, will provide for the establishment in each country of a body to certify as educational, films produced in that country, subject to the final approval of the International Institute at Rome. Films so certified would be admitted free of customs duty into all countries signing the Convention. Internal arrangements, censorship, quota and entertainment tax would remain in national hands. The Draft is now before the Governments, and in our view forms a useful basis of discussion. Twenty-nine Governments, including Great Britain, have, we understand, accepted it as a basis for discussion by a diplomatic conference at Geneva.

International  
Draft Conven-  
tion.

38. A reasonable standardisation of judgment is essential to any such Convention, and the words "educational film" are accordingly defined precisely in the Draft in terms which are worth quoting in full: "For the purpose of the present Convention the following shall be regarded as educational films of an international character: Films intended to make the League of Nations and other international governmental organisations known; films prepared for use in education of all grades; films intended for professional training and guidance, and films for the scientific organisation of work; films dealing with scientific or technical research; and films dealing with hygiene, physical training and social preventive and welfare work."

In each category the intention of the producer has to be taken into account, but not the success with which he carried it out. Thus the certificate granted would be no guarantee of the educational value of the film, but only of the intention to produce a film which would come under one or other of the categories specified in the article. The authority entrusted with the task of viewing the film and reporting upon it would have a delicate and difficult duty to perform.

In certain cases there may be good reason for admitting into a country duty free films which cannot be called educational under the definition quoted above. To meet these an article has been inserted (Art. V.): "The advantages of the present convention shall further extend to all films required for their own exclusive use by learned societies and by scientific institutions which have obtained this privilege from their governments." If, for example, a Film Society could satisfy the British Government that the society ought to be allowed to import films for its exclusive use duty free, the machinery would be in existence for such a concession.

Effects of a  
Convention.

39. A Convention having the general effect of the Draft would benefit both film user and producer. A teaching association which wished to



see, even if not to use in the schools, an American teaching film on any particular subject could write for it direct and obtain it without formality. The Women's Hockey Association or the Boy Scouts would be able to take into any country their films illustrating how to play hockey or the life of a Boy Scout in camp, without payment of duty and delays at the frontier. The League of Nations' Union would be able to send its film "The World War and After" to any country. An astronomer could arrange a tour of the capitals of the world and take with him his film on "The Mountains of the Moon" without let or hindrance.

In the picture house the best hope for a film that is not definitely theatrical is that it may be included as a "short" to fill in the gaps of a programme. If no duty be payable there will be definite encouragement for the inclusion of educational films in the programme, as the price to the renter would be correspondingly lower. The home producer of "educational" films may hope for a larger market outside Great Britain if the cost of distribution be cut down. It is just those films on the margin of profitable production that would be encouraged. The wider the market, whether it be in the classroom, the lecture hall, or the picture house, or in all three, the more inducement to produce.

40. The Draft Convention itself may be criticised in detail: its issue is an important step, for it is the beginning of international action in the face of an international problem. If it (or something like it) be adopted, a qualified body will be set up which will judge films by a new standard, neither by their box-office value nor by their possibly demoralising effect, but by their positive value as an aid to science and education, as a medium of culture. The Certifying Body.

The imprimatur of such a body given for international circulation will inevitably be used by producers as a guarantee at least of the intention of their wares for the market in England, and might well form the basis for an English certificate which is neither "For Universal Exhibition" nor "For Public Exhibition to Adult Audiences," but which is given to films having, in the wider sense, educational value. At least the possibility should be envisaged of the double function being exercised by the same body, whether of intent or through a natural growth. We realise that there may be objection to the present Draft on national grounds, but a Convention is, in our view, both necessary and inevitable, and in a principal producing country such as Great Britain it is important that certification should be carried out by a permanent body, independent of financial interests and strong enough to command respect and confidence.

The Commission may temporarily fill the gap here, but it cannot do more. But the National Film Institute which we wish to see created would be a body which could and should undertake for the Government any task of certification, national or international, which the Government sponsored, and would derive therefrom prestige which would increase its usefulness in other directions.



### International Action

41. The film has often been called "an international language." Even though the coming of the sound film may have weakened the force of this statement, the film still remains an international problem. Thanks to the expense of production and the lead gained by certain countries (and in particular by America), exports are still inevitable, and the non-producing country is practically forced to take what producing countries may think fit to produce. When once fifty or a hundred thousand pounds have been spent on the production of a film, the financiers who have taken such a risk must do what they can to see that their market is as large as advertising and diplomacy can make it. Thus, the effect of the films produced in all countries has an international importance for those who care about art and morals. Clearly it was the duty of the committee or committees of the League of Nations which took cognisance of such matters to consider this problem. The two committees most directly concerned were the Committee of Intellectual Co-operation and the Child Welfare Committee. To the former, in 1924, M. Luchaire made an important speech, urging it to include cinematography within its functions and stressing the importance of the film. The latter, in 1928, received an important report from Messrs. Martin and Lechly on the influence of the cinema on the mentality and morals of children.

International action is of necessity slow, and the interval between these two meetings was full of "international" conferences of varying authority, meeting at Paris, Basel and The Hague. They were never official, nor always representative; and, lacking a permanent secretariat, they had no way of securing continuity of work. Their conclusions, like those of early enquiries in Great Britain, have had little effect, and for the same reasons. In 1928 the League took official action and recognised the International Institute of Educational Cinematography. With its headquarters at Rome, the Institute is an organ of the League of Nations and its governing body is appointed by the Council of the League. It is financed almost entirely by the Italian Government, and its president and director are Italians. The remainder of its staff is international.

### The Rome Institute.

42. The functions and achievements of this Institute are an example of the possibilities and limitations of an international body which depends for action on mutual agreement. It cannot, of course, interfere with the internal affairs of any State. But it has put forward the Draft Convention for the abolition of Customs barriers on educational films. It is preparing an international catalogue of educational films and a film encyclopaedia, both to be published in five languages. It is collecting and arranging information on every type of educational and scientific film throughout the world. By means of its *Review*, published monthly, in five languages, it provides otherwise inaccessible information, both as to its own activities and enquiries and as to the work of educationists and experimenters in every part of the world. It is attempting to do for the world as a whole



a part of what the Film Institute in every country ought to be doing for its own nation, to focus public opinion on the problem of the film and to take positive steps to raise cinematography to its rightful position as an educational and cultural instrument, all the more valuable because it is powerful either for good or for evil.

## CHAPTER III

### CENSORSHIP AND CONTROL

Censorship a  
Negative Force.

43. The Commission is concerned to promote a constructive and not a restrictive influence on the cinema. Censorship at its best is a negative force: it stops the occasional outrageous film—no doubt a necessary, but not an important function. Plain vulgarity may do little harm. It is the steady stream of third-rate films passed for “Universal Exhibition” which is the danger, with its sentimental and sham-emotional standards of value applied to unreal people. Even uncultivated audiences dislike them and realise they are false<sup>1</sup>: “Criticism even by an unsophisticated public begins as soon as the treatment becomes uncertainly false, and the characters act like automata.” We, therefore, want to see a constructive national effort to produce films—not “highbrow” necessarily, but good of their kind (whether that kind be farce or melodrama, fact or fiction) and dealing with three-dimensional men and women—and to create a public opinion that will make these films pay.

Because no central organisation yet exists in Great Britain to promote a constructive national effort, many zealous people have turned in its absence to the Censorship and have tried to make it carry a double burden: to make a restrictive force into a positive agent of improvement. We believe that they are mistaken, and that the fairest tribute that can be paid to the work of the British Censorship is to recognise its proper limitations. A country with the social customs of Great Britain must always have some sort of public control over public exhibitions, and a typically British system has grown up which is not very logical but works quite well.

Cinematograph  
Act, 1909.

44. The legal foundation of the Censorship of films in Great Britain is the Cinematograph Act, 1909. Now the primary object of that Act was to guard audiences against the material risks of the cinema, such as fire. It applies to exhibitions for which inflammable films are used, and empowers the Secretary of State for Home Affairs<sup>2</sup> to make regulations. A public cinema exhibition may be given only on premises licensed for the purpose, and subject to the regulations of the Secretary of State. The Act recognises the fundamental principle of British internal government, local freedom and responsibility. Licences (except in the case of

<sup>1</sup> Herr Walther Gunther in the *Rome Review* for April 1931.

<sup>2</sup> England and Wales only: the position in Scotland needs special treatment.



a few theatres which are under the Lord Chamberlain—though even these are required by him to obtain the L.C.C. licence) are granted by local authorities, county and county borough councils, who may delegate their powers to local Justices sitting in Petty Sessions, to watch committees and to borough, urban and rural district councils. Delegation is widely used. There are 61 county councils and 83 county borough councils, yet there are over 700 licensing authorities. This is at once democratic and confusing. It places the final responsibility on local bodies which are sensitive to the public opinion of an area ; and it makes it harder to secure uniformity. Subject to the regulations of the Secretary of State, the licensing authority may attach conditions to the grant of a licence. A series of High Court decisions has established that these conditions may relate to matters other than the safety of the audience if they are reasonable and administered in a judicial manner. Thus, through the medium of conditions attached to the licence the local authority acts as the final arbiter and censor of films displayed in its area.

45. The Home Office, then, is in direct relation with a number of local authorities of varying character, all bound by the Act of 1909. But while the Secretary of State issues statutory regulations dealing with matters of safety, in matters of censorship he only advises. The local authorities have an absolute right of deciding what films shall be displayed in their area ; and the Secretary of State has issued Model Rules for their guidance, which are based on the experience of the London County Council and other active licensing authorities. These rules are set out in full in Appendix D, and further reference is made to one of them below. (Para. 55.) Practice has varied widely between one authority and another, and the need for concerted action and a common policy has been severely felt, *e.g.* in the case of different action by adjoining authorities on the same film. This need has been recognised by the Secretary of State, who has recently (1931) appointed an Advisory Committee representative of licensing authorities to promote closer co-operation between these authorities and the third partner in film control, the British Board of Film Censors. Home Office  
Model Rules.

This Committee has the opportunity, by quiet administrative action, and by tactful handling of local licensing authorities, of satisfying much informed criticism without controversy. Its first step is of good augury. It has appointed as its Chairman Sir Cecil B. Levita, whose work in all spheres of local government for the London County Council (the largest licensing authority) is well known. In its first circular letter addressed to local licensing authorities, the Committee states : " It is the function of the Committee to consider any broad questions of policy relating to the exercise of film censorship on which either the local licensing authorities under the Cinematograph Act or the British Board of Film Censors may desire to have guidance. The Home Secretary has, Home Office  
Advisory  
Committee.



however, asked the Committee to direct their attention in the first instance to securing greater co-operation between the local licensing authorities and the British Board of Film Censors, and to ensuring greater uniformity of practice in the administration of the powers of film censorship which the licensing authorities derive from the Cinematograph Act." We venture to wish the Committee's work every success.

**The British Board of Film Censors.**

46. The British Board of Film Censors is an unofficial body established and maintained by the cinematograph trade, but completely independent in its decisions. The submission of films to the Board is voluntary, and its decisions have no legal sanction, unless and until they are adopted and enforced by the local licensing authority. Films are viewed by experienced examiners on whose advice the Board may either reject a film, or pass it for exhibition with or without alteration. It is the policy of the Board to give two certificates: "U" (for universal exhibition) and "A" (for public exhibition to adult audiences). The President of the Board is selected by the film industry, and two prominent public men have held the office. The Board has, on the whole, reflected public opinion very faithfully, and its policy has commanded confidence. The Home Office has stated that few complaints have reached it of recent years. Thus the Justices of the City of Birmingham said in their report for 1929: "No special action has been required during the year with regard to the films shown. The Public have a ready means of questioning any film which is considered to be objectionable. It should be well known by now that upon a complaint from any source which appears to be well founded the Justices view the film concerned and take any necessary action. That such a proceeding has not arisen for the past twelve months is a tribute to the excellent censorship which is carried out by the trade in the British Board of Film Censors."

**Relations of the Board with the Licensing Authorities.**

47. In practice most licensing authorities accept without question the decision of the Board, and allow any "U" or "A" film to be shown in their area; but they do not thereby abrogate their powers. The public conscience of the authority may vary, but it still retains sole responsibility for the films shown in its areas.

At first there was some hesitation as to how far an authority could or should merge its judgment in that of the British Board of Film Censors. Then in 1921 the Middlesex County Council put a clause in its licences that only films which had been passed by the Board might be exhibited. A theatre ignored this condition, and a case was taken in the High Court, where it was laid down that any regulation, if it was reasonable, might be included in the licence; but that the regulation in question was unreasonable, as there was no appeal from the decision of the British Board of Film Censors. The regulation would be reasonable and useful if it was made subject to the right of appeal to the licensing authority. A suitable form of words might be: "Provided that no film



which has not been passed for general exhibition by the British Board of Film Censors shall be exhibited without the express consent of the Licensing Authority."

This decision now governs general practice. The Board sends the licensing authority a statement of the films which it has passed, classified as either "A" or "U." This statement is usually sufficient, but the authority may require the licensee to submit a synopsis of a film and to display the film to its representatives privately. The suggestion has been made that the Board itself should send a synopsis to the licensing authority in the first instance, in order to provide it with material for more deliberate consideration. Appeal from the classification of the Board is not uncommon. For example, a film, "Outward Bound," rejected by the Board was licensed by the London County Council and by the Middlesex County Council, and was a fairly popular success. "The exercise of this right in effect throws the responsibility upon the public, and if the censorship were conducted by a statutory body, or under any form of Governmental authority, this right of appeal could not in practice be sustained, while it might be difficult to avoid the intervention of quasi-political influences. The Sub-Committee are of opinion that the democratic form of control is better suited to the spirit of the British public, and ought to be adequate if the licensing authorities throughout the country would assume the full weight of their own responsibilities and powers, while keeping in closer touch both with one another and with the British Board of Film Censors." (Report of the National Council of Women). (Para. 54.)

48. The provisions of the Act of 1909 apply to all private exhibitions, whether admission is free or on payment at the door or by subscription, with certain exceptions. These provisions are therefore of considerable importance to two sets of persons, those who wish to found local film societies and those who wish to show educational films in halls and in schools. A trade theatre where films are displayed purely for trading and for technical purposes is exempt by legal precedent from the operation of the Act. A performance in a private dwelling house to which the public is not admitted is exempt. Where premises are used occasionally on not more than six days in the year it is unnecessary to obtain a licence for them. But the licensing authority and the police must be notified, and the regulations of the Secretary of State and the conditions of the licensing authority must be observed. Since these conditions are normally the same as for licensed premises, this apparent exception really makes little difference. The police may enter any premises, licensed or not, to see if the regulations are being observed.

**Non-Theatrical Exhibitions.**

The whole position is complicated by the fact that the Act of 1909 was devised for one purpose, "to make better provision for securing safety at cinematograph and other exhibitions," but is being used for another, to control the type of films shown. The performance, and not the building,



becomes the focus of interest. This anomaly brings one compensation: non-inflammable films are not subject to the Act. What exactly a non-inflammable film is must be a matter for the courts to determine—and there has been no decision. But it has been generally accepted that the so-called “non-flam” film on a safety base (Appendix E) in the 16 mm. size, being slow-burning, is not “inflammable” for the purpose of the Act, and the same acceptance is likely to be extended to the 35 mm. size. It is only in an unlicensed place, however, that the non-flam film is free. The conditions of licence of places licensed for inflammable films are usually worded to govern non-inflammable as well. Whether the film displayed is inflammable or non-inflammable, two other legal considerations, above and beyond the provisions of the Act of 1909, have to be taken into account. If more than one performance is given with a musical accompaniment, a music licence is required, which the authority may refuse. Again, if a foreign film is being displayed, it will be necessary to satisfy the exhibitor's and renter's quota requirements of the Act of 1927. (Para. 70.)

#### Effect of Regulations.

49. From the point of view of a film society this means that the licensing authority must approve the conditions of showing and the programme, to the same degree as those of a public performance, unless the show is given in unlicensed premises, and with non-flam film. The London County Council has issued special rules, under which a film not submitted to the Censor may be shown at a private performance, and a film rejected by the Censor may be similarly shown, if the Council, after viewing it, gives special permission. But there is no guarantee that it will continue to do so, or that another Council will take the same line. Indeed, many Councils have already made censorship restrictions as severe for private as for public showing. There is therefore a fundamental difference between stage censorship and film control. Under the former, private societies have been allowed to perform anything they please. It was indeed urged before a Royal Commission that this was a virtue of the censorship of plays. The Censor's ban held up a play which was in advance of contemporary thought. The private society kept it alive, and the future decided whether it was a piece of ephemeral pornography, or, like *Mrs. Warren's Profession*, a social document. The private film society can perform a like service only by the forbearance of the licensing authority.

From the point of view of a learned society, a teaching film on, say, a medical subject, if it is on inflammable stock, cannot be shown either in a licensed or an unlicensed building without being subject to the Act of 1909. It is obviously desirable that the surgeon should show his film of an operation in the lecture-room. It is also desirable that his talking film record should be projected on a large screen at a private show in a full-sized cinema on the occasion of, say, a medical conference. In practice the local authority may approve of either without question.



But both are dependent on its decision, and, where the Council is not in permanent session, the impossibility of getting a ruling of any sort within a given time may automatically quash an exhibition.

In effect, the future of educational projection probably lies with the non-flam film. It provides, in the first place, the only certain assurance of safety. And so soon as there is a general service of educational and cultural films it will become worth while to make special copies of 35 mm. films on safety base for non-theatrical showing. At present non-flam film costs a little more and does not last so long; but research will no doubt improve its quality and cheapen production. In the meantime the best general advice which it is possible to give to promoters of cultural film shows, or to those about to instal projectors in educational buildings, is that they should consult the local licensing authority in advance and do their best to meet local conditions. In general, we believe that the Act is reasonably administered by local authorities, but there is no guarantee that it will always be so; indeed there are already instances where cultural experiments of considerable interest have been held up. We hope that the influence of the new Home Office Advisory Committee will lead to greater uniformity of administration.<sup>1</sup>

50. Such is the machinery of the British national system of control, which combines the minimum of direct official interference with the maximum of voluntary effort. The Board of Film Censors "works between a cross-fire, accused at one moment of ridiculous prudery, and on the other side charged with a licentious indulgence." (Report of the Board for 1929.) Some of the criticism has been reasonable and considered, some of it bigoted and hysterical. It has been offered both by those who want a stricter censorship and by those who want one less strict. The Home Secretary has been pressed from both sides to hold some form of enquiry into the working of the system. Mr. Clynes' answer in the House in December 1930 is worth quoting as a statement of the moderate point of view. The Official View.

He said "that he had given careful consideration to this matter. It was not always recognised that a power of censoring films was vested in the local authorities. The local authorities relied for the most part on the systematic examination of all films by the Board of Film Censors, but their power of censorship remained in reserve. He was aware that there were signs of growing uneasiness in the public mind as to the tone of many films now exhibited, and he welcomed this evidence of public opinion because he believed that the pressure of public opinion could alone bring about an improvement. There was, however, some confusion of thought in the idea that a change of the system of censorship would provide a remedy. He doubted if an enquiry by a Commission representative of different interests and points of view would be of much

<sup>1</sup> For a detailed exposition of the legal position we would refer to *The Political Censorship of Films*, by the Hon. Ivor Montagu (Victor Gollancz, 1s.).



assistance. He had no reason to believe that any alternative system so far proposed would produce better results or command general support, or that the standard of censorship in this country was not at least as high as that in any other. The public exhibition of certain films would give rise to difficulty under any form of censorship, and it was doubtful whether any better system could be devised than one which left the local authority free to allow or prohibit the exhibition of such films in their own area according to the circumstances. While he was not prepared to appoint a Committee of Enquiry, he was considering whether any steps could be taken to secure a more continuous contact between the Board and representative local opinion."

#### The Policy of the Board.

51. The Board has tried to hold the scales evenly. It has considered both the subject and the treatment, and has encouraged consultation in advance by producers on the subjects of their films. In some such cases it has advised against production, in others alterations in dialogue or incident have been made, and the producers have been saved from wasting money. The importance of the treatment is emphasised. "Mr. O'Connor endeavoured to steer a middle course between prudery and licence. He always took strong and irreconcilable objection to the attitude sometimes adopted, that because a film is unpleasant, or deals with unpleasant characters, it should not be passed for public exhibition. To him the question of treatment was all important." (Report of the Board for 1929.) The same report refers to Mr. O'Connor as a "passionate advocate of the freedom of art." "So long as decorum was maintained, and so long as the subject was not one that was intended primarily for the study hall, the dissecting-room or a special theatre, he deemed it would be treason to the duties of his position if he did not strive to obtain for the cinema the utmost liberty of expression."

The Board has also expressed itself strongly in condemnation of certain types of film and scene. In January 1931 it issued a letter to producing and renting firms dealing with "incidents of prolonged and gross brutality and sordid themes." "Of late it has been noticed with regret that films are being produced in which the development of the theme necessitates a continuous succession of grossly brutal and sordid scenes, accompanied in the case of auditory films with sounds that accentuate the situation and nauseate the listeners. No modification, however drastic, can render such films suitable for public exhibition."

We would emphasise that it is the function of an efficient censorship to reflect public opinion, and not to lead it.

#### Pleas for a Less Strict Censorship.

52. Most of the expressed criticism of the censorship has come from people who want stricter control, whether generally or of particular kinds of film, or a different form of control, as for example, a State Censorship. A distinct body of opinion, numerically negligible but culturally im-



portant, has urged the other point of view, that the present system of censorship, either generally or of particular kinds of film, is too severe. A parliamentary deputation to the Home Secretary recently urged that there was unjust discrimination against films dealing seriously with a scientific subject such as evolution, or with a social, moral and sexual problem such as divorce. This is no new feature in British moral regulations. In the years about 1912, similar considerations were adduced against the Lord Chamberlain's theatre control. The supporters of dramatic realism urged that wide licence was allowed to suggestive eroticism if the treatment were conventionally frivolous, but that "Ghosts," on the one hand, and "Monna Vanna" on the other, were banned. Both these bans have now been lifted, with general approval. The cinema is still in an earlier and cruder stage of development, but a decision must soon be taken as to the course which censorship will follow somewhere between two extreme views which are implied if never explicitly stated: first, that any sex subject should be allowed if it is *frivolously* treated; and secondly, that any sex subject should be allowed if it is *seriously* treated. A Film Institute, though not concerned with the machinery of censorship, might well advise on such a question of major policy.

53. On the other side, moralists and organisations concerned with social welfare have examined and criticised the inadequacy of control. The value of their examination has varied with the degree of objective detachment which the examiners have attained. The more serious enquiries have dealt with a few main points. The machinery of censorship is the first: Is the present system satisfactory, or should a State Censorship be substituted for it; if the existing machinery is continued, can it be improved? The effect of films on adults and children is the second: Should the conditions of awarding a "U" certificate be varied; should the attendance of children at an "A" film, even with a parent or guardian, be stopped altogether; can the special children's matinee be developed? The third concerns the material conditions of exhibition: Do the attractions of the cinema make for sobriety; is there a danger to morals from the darkened room and erotic suggestions of the films?

The Moralists.

In all the more serious enquiries women have taken a prominent part. The report of the National Council of Women, as a general survey of the censorship, is an admirable example of impartial enquiry and balanced judgment, to which we are much indebted for the structure of this chapter. Again, the report of the Mothers' Union is a piece of fair-minded and cautious enquiry into the effects of the films on various types of audience, which notably contrasts with the prejudice and loose thought of much which is written on the subject. Women are in a large majority among film audiences; they have a particular concern with the social development of children; and their thoughtful influence is perhaps an important augury for the future of cinematography.



National Council  
of Women.

54. The National Council of Women began its work from a point of view which we would cordially endorse : " The cinema to-day occupies an important place in the life of the nation, and is a constant source of happiness to thousands of people, rich and poor alike. It exercises in its proper use a powerful and beneficent influence upon the community ; its cultural and educational possibilities are unlimited, whilst as an instrument of propaganda it stands on a level with Broadcasting and the Press."

The Council concerned itself mainly with the machinery of censorship considered from two points of view : " Two obvious directions of enquiry emerged from the discussion : (1) To consider whether it was practicable, under the present Voluntary System of Censorship, by a Board of Film Censors nominated by the Cinema Trade and approved by the Home Office, to prevent the distribution of films based on unsuitable subjects and calculated to have a detrimental effect on public morals, or whether a National Board of Film Censors with statutory powers under Government should be set up. (2) To investigate the working of the ' Model Rules ' recommended by the Home Office ; to consider to what extent their adoption by all licensing authorities could be expected ; and whether, if this were effected, it would meet the needs of the situation."

Its main conclusion, from which few people will dissent, was : " That the present voluntary system of film censorship is on the whole superior to a statutory system, since it accords better with the democratic principles and traditions to which British people are accustomed."

Secondly, it recommended the establishment of a consultative committee to maintain contact between the British Board of Film Censors and the general public—a recommendation in which it has been supported by the Mothers' Union. The establishment of such a committee had already been promised by the Home Office, and followed shortly afterwards. (Para. 45.)

Conditions of  
showing " A " and " U " Films.

55. The National Council of Women also considered generally the second group of problems, the conditions of showing " A " and " U " films. It recognises two important practical considerations, " the first being that the motion picture industry is primarily a commercial undertaking and must thus cater for popular feeling as reflected in the revenue obtained at the box offices ; the second, that certain films suitable for adult exhibition would, if shown to children, be most unsuitable."

The Model Rules of the Home Office (Appendix D) suggest that a child under 16 should not be allowed to see an " A " film unless accompanied by parent or guardian ; the classification of the film must be clearly indicated outside the cinema, and the parent or guardian deliberately accept responsibility. But certain licensing authorities have gone further and forbidden unconditionally the attendance of a child under 16 at an " A " film. The legality of such a regulation was upheld in 1930 by the Liverpool magistrates, and their decision was subsequently upheld



by Quarter Sessions on appeal. There is, however, evidence that children are obtaining admission to "A" films with adults to whom they have casually attached themselves, and who are not their parents or guardians.

The provision of separate "A" and "U" programmes is difficult in practice, even though some differentiation of programme is desirable in principle. An exhibitor must regulate his films by his bookings, and his bookings depend on the order in which the films are released by the producing company. Nor is it often possible to-day to suit the choice of film to the needs of the locality. This question is discussed further in Chapter IV. (Para. 68) and Chapter VI. (Para. 119).

56. Restrictions imposed on the exhibition of "A" films may defeat their own end. Producers will seek at all costs the "U" certificate and two results will follow. Fewer "A" films will be produced, and some of the most valuable work of the cinema will be lost; and the basis of the "U" certificate will be enlarged to an undesirable point. These two tendencies are already evident. In 1921 nearly 50 per cent. of the films released were given an "A" certificate. At the beginning of 1923 the Home Secretary issued his recommendation that no child unaccompanied by parent or guardian should be admitted to an "A" film. That year the percentage fell to 13.3, and in 1928 it was 17.3. The "A" category includes "all grades from the very best to the very worst films regarded from the point of view of moral influence, and the films of finest technique and dramatic effects are among them." (National Council of Women Report.) A film treating seriously a social problem may be certified—rightly—"A" because it is unsuitable for children, but yet be an admirable adult entertainment. "'A' films are not so called because they are 'nasty.' They are classed as 'A' because they are unsuitable for children for quite sound reasons. The theme or story may be unsuitable, or the film may contain scenes or treatment which is perfectly legitimate and wholesome for adults, but not suitable for children. This distinction is recognised without question in regard to books. It is neither reasonable nor practicable to suggest, as is sometimes done, that no 'A' films shall be produced or shown. The cinema is a medium of art and recreation for old and young, and, though it must be clean and wholesome for all, adults cannot be expected to be content with only films for children." (Instructions of the Mothers' Union to its workers.)

Comparison of  
the "U" and  
"A" Films.

The Mothers' Union urges that public opinion should concentrate on the tone and content of the "U" films. We believe that it is right. A multitude of "U" films which no censor could reject saturate their audience in a false conception of the standards and values of ordinary life. This is the real danger, not so much to the child, who is probably uninterested, but to the young man and girl at the more impressionable period of later adolescence.



### Report of Mothers' Union.

57. The enquiry of the Mothers' Union is valuable because of the care and experience with which it was conducted. Significantly its optimistic conclusions are in striking contrast to the defeatism of less informed investigations.

Some 50 workers paid 260 visits to cinemas and saw 618 films. Their object was to gain first-hand knowledge of the full contents of cinema programmes. The instructions issued were lucid and moderate, and only the corroborative testimony of two competent observers was accepted. The observers based their judgments on a definite and prescribed standard (the U.S.A. Code). (Para. 60.) Emphasis is laid on the importance of "instructed local opinion such as is gained by going to the cinema regularly," and a general conclusion is: "A great deal of the criticism of cinema programmes is exaggerated and not based on careful observation or adequate data. The entertainment provided in cinema houses in England is far more clean and wholesome than might be imagined from the advertisements or the titles of the films. The evidence of the Mothers' Union visitors supports the contention of experts of long experience that the standard of films shown is steadily rising, and that the U.S.A. Code is now beginning to take effect."

We would emphasise again that a realisation of what is good in the cinema to-day is a necessary preliminary to the improvement of what is bad.

### Conditions of Cinema Per- formances.

58. The enquiry of the Mothers' Union also covered the third group of questions, the material conditions of exhibition. There was not a single report of undesirable behaviour, and only one or two of badly kept premises. The social importance of the cinema was realised: "A number of experienced workers consider it is far better for young people and children and tired working people to be in cinemas than wandering streets and lanes or reading some of the literature they are likely to get hold of and discuss." This is true, even taking "cumulative effect into account."

We believe that only a dying prejudice prevents a wider realisation by social workers of the powerful ally which the cinema may be.

### Children in the Cinema.

59. The negative outlook on the cinema has been focussed particularly on the attendance of children. It is represented by the action of the Liverpool Justices in forbidding unconditionally the attendance of a child at the exhibition of an "A" film. (Para. 55.) Similar action has been urged by the Birmingham Cinema Committee, and has been taken by one or two licensing authorities. In our view this action is of doubtful wisdom. The Mothers' Union states:—

"The Mothers' Union is of opinion that if parents or lawful guardians choose to allow their children to be present with them when 'A' films are shown, they must be allowed to do so, as it is unsound to interfere with parental responsibility." Cinema-going is a family concern, and we are reluctant to see any further segregation of the child—provided always



it is a bona-fide parent or guardian whom the child accompanies. (Para. 117.) But constructive action at present is largely directed to the provision of suitable Saturday matinées for children ; and in this early stage at least, every constructive effort deserves the fullest support. The organisation of these shows and the selection of films is dealt with later. (Paras. 111/13.)

There have been a number of enquiries into the effect of the cinema on children, which we discuss later. Outstanding among these is the Report recently published by the London County Council. (Paras. 130 ff.) Among the others, the Report of the Sheffield Juvenile Organisations Committee (1931) is distinguished by its realistic outlook : " They felt that the right line of attack on the problem was not one of abuse of the cinema exhibitor, who often has very little choice of the films to be shown at a children's matinée, and who in any case makes comparatively little profit out of them." Generally, the problem of the child is not how his cinema-going is to be restricted, but how it may be turned to his profit : " The influence of the film has to be regarded side by side with that of the home, the school, the playground and the sports field as a primary influence in the development of the mind and character of the individual, in fact, as part of the training ground of the British citizens." (Report of the National Council of Women.)

On the question whether the influence of the cinema tends to lead boys into crime we repeat the statement made by the Home Secretary, Sir Herbert Samuel, in the House of Commons on 15th April 1932 : " There are some who think that the cinema is another factor contributing in that direction [crime] especially among the young ; but there is much division of opinion as to that. My very expert and experienced advisers at the Home Office are of the opinion that on the whole the cinema conduces more to the prevention of crime than to its commission. It keeps the boys out of mischief ; it gives them something to think about. Of course, if films were of the character giving technical instruction in efficient methods in the commission of crime, they might have an opposite effect, but the censors make it their duty to prevent propaganda of that kind, and the objections that might have been made some years ago under that head are now seldom heard. In general, the Home Office opinion is that if the cinemas had never existed there would probably be more crime than there is rather than less, although at the same time we are far from saying that it is not necessary to raise the standard of the films that are produced. No one suggests that they are by any means free from objection in many cases at the present time."

60. Constructive work is also undertaken by the London Public Morality Council, a body whose objects are implied in its title. The Council examines all films as they are released, and circulates a report upon them each month to its members. Its reports are public, critical and discerning. They deal with moral values, but retain a sense of pro-

**London Public  
Morality Council.**



portion and of humour. This work suggests the possibility of information being circulated on a national scale by a Film Institute, which would be available to licensing authorities and to bodies desiring to use films for special purposes. For such a service films would be described, not criticised, or a form of sub-censorship would grow up. The Council has co-operated with social interests in America to secure the adoption by the Board of Directors of the Motion Picture Producers and Distributors of America of the U.S.A. Code, a document which classifies the types of scene which in the view of its authors should not appear in a film.

**The Com-  
mission's View.**

61. We have prepared our Report at a time when public interest in the cinema appears to be concerned more and more with censorship restriction and control. New submissions are continually being made to authority as to the bad effect of the cinema, and new demands presented for a revision of the system of licensing films. The present system is a typically British growth, a mixture of irrelevance, compromise and common sense. It has worked surprisingly well. Where difficulty has arisen is in the conflicting interpretation put by local authorities on complex regulations. We hope that demands for further enquiries will not be pressed, or, if pressed, will not be granted, at least until the new Home Office Advisory Committee has had a chance of showing what its course will be.

Preoccupation with censorship, even in a worthy cause, distracts attention from constructive effort. We desire to see a positive influence exerted over the whole field of cinematography which will develop all that is most valuable therein from the point of view of science, education, commerce, recreation and artistic enjoyment. Censorship, however enlightened, cannot do this. In the battle for the improvement of public taste censorship can only render garrison service—a valuable but not a determining factor. A Film Institute would be constructive, not restrictive. It would neither supersede nor run counter to the censorship, the two organisations would be complementary. The Cinematograph Act, 1909, provides for the effective local control by public opinion of films hired for exhibition in the locality. A Film Institute should succeed in making that opinion sufficiently articulate and insistent to secure for itself an effective voice in their selection.

## CHAPTER IV

### THE FILM AS A CRAFT AND AN INDUSTRY

62. "It is well worth the British Nation's while to take the film industry seriously and to develop it to its utmost as a national industry. . . . It is up to us to see that British film pictures take their place in the theatres of the world and particularly on British screens." These words were spoken by H.R.H. the Prince of Wales at a luncheon on 14th November 1923, at a time when it seemed that the British film industry must collapse before foreign competition and difficult trading conditions. In the next three years there followed the general exhibition in Great Britain of first-class Continental films; the gradual attraction to the cinema of an audience which saw the first signs of the swan's plumage on the ugly duckling; and the growing realisation by cultural interests of what a British film industry might achieve. The Imperial Conference of 1926 passed resolutions which looked to the film as a factor in Empire relations. (Para. 192.) These resolutions had a domestic issue. The Cinematograph Act, 1927, was an attempt by the Government of Great Britain to give a lead to the Dominions by making legal provision against foreign competition for the distribution and exhibition in this country of a quota of British films. It has proved to be the Charter of the British film industry. At one period in 1926 few British films were being made. In 1928 seventy-eight full-length pictures were trade shown, and thirty-three were exported to America. In 1932 about one hundred and forty feature pictures will be produced. The Act has not always worked in the way in which it was intended to work, and there are still difficulties to be overcome; but within its protection the British film industry has made a sensational advance and is now consolidating the ground which it has gained. British Production.

63. There is indeed a danger lest, at a time when "Buy British" is almost an incantation, complacency delay the real advance of the British industry. It is easy to stigmatise Hollywood, to say "American" films—with an inflection which implies that all such films are shoddy or morally corrupt. America has made and is making films which are masterly in technique, admirable entertainment, and of unassailable moral texture: for example the epics of Western Colonisation and the comedies of Mr. Keaton and Mr. Lloyd. It is not only from Continental production that Great Britain has a lesson to learn. Like the films of other countries, British films have varied from the very good to the very bad, technically, artistically and morally. The bad British film has been just as Quality as well as Name.



unimaginative, just as sham-sentimental, just as grubby and smirking, as the bad American film, without the occasional relief of technical brilliance. It is not enough to say "Show British films." We should add "Make British films which are good of their kind, and can command a market in any company; films which are British in their essence, in the picture, in the subject and in the setting." All that is best in the British film industry recognises this need; there is the technical ability and knowledge to build up a school of production (not the affair of a day); it remains to organise the demand. For that, the industry needs the help of all the other interests which this Commission represents, and a Film Institute would link up the two. Mutual co-operation must replace mutual suspicion.

#### Difficulties.

64. There are great difficulties which we do not under-estimate; the capital invested in the industry, and the strength of the forces imposing on people what they are content to pay for. Films, owing to the expense of production, have been commercialised more than any other form of art. Whilst all honour is due to those firms and producers who have refused to lower their standard and have achieved some notable successes, and to those few picture houses that have consistently shown good films, no general progress will be made until a new public demand can convince Finance that good films will pay. And by good films, it is perhaps well to repeat that we mean not "improving" films, but films which are first-class work of their kind. There is the example, to which we have referred, of the B.B.C. to show how powerful some form of control can be over any force that can exercise so great an influence on public taste and morals; and the modern film engages the two most powerful senses, sight and hearing, the combination of which permits of the most rapid and lasting observation of facts and impressions. If the film industry continues to develop without some influence exerted upon it from the point of view of national welfare—we shall continue to get the films we deserve.

#### Under-estimate of Public Intelligence.

65. Film finance, ever seeking a return for lavish expenditure on "super" films, has persistently under-estimated the taste of the average audience. In America, where production and audience alike are on a gigantic scale, retribution has followed. At the end of the "silent" period the average return for capital invested in the film industry in the U.S.A. was estimated to be as low as 2 per cent. A fresh wave of prosperity followed the talkies. Now in America there is a general slump in the public attendance at cinemas, which is reported to be down by 30 per cent.; and curtailment of production has succeeded to an orgy of waste. This slump is due in part, perhaps in very large part, to general economic stringency, but the quality of the pictures has made no stand against trade depression. The policy of playing to the "hicks" has brought the American industry to the verge of bankruptcy. If public opinion does not express itself, the same thing will happen in England. Much of the



British industry has been in the hands of men of little vision, who sought a quick return for their money. If they failed to hit their mark, they were apt to aim lower instead of higher. Now the positive support of good films, and the financial success which this will bring, will be the most convincing argument which public opinion can bring forward. If we prophesy a successful issue, it is because we are assured of the co-operation of the leaders of all sections of the industry.

66. The industry must be met as a friend and not as a foe ; and the first step to friendship is mutual understanding. Too many people who are prepared to go and see a good film, who recognise that cinematography may have a great future, still regard the film industry as an unsavoury mystery. We therefore think it may serve a useful purpose if we describe briefly the functions and relations of the three main trade groups, the producers, the renters or distributors, and the exhibitors ; the provisions of the Quota Act and its omissions ; and the immediate practical problems which confront the British film industry.

**Organisation of  
the Industry  
To-day.**

The scope of the industry is increasing. The total number of feature films ("shorts," "news reels," "topicals," are not included in these figures) produced in the world in 1931 fell from 750 to 650, but Great Britain raised her output from 60 to 120. There are 5006 commercial cinemas in Great Britain, of which 3750 are equipped with electrical apparatus for showing talking pictures. The installation of the smaller theatres is proceeding at the rate of two per day. Silent pictures are no longer being made, and in the course of this year cinemas will have to be equipped with sound-reproduction apparatus or close. More than 1000 theatres have been built in the last seven years, and some 200 are in the course of erection. There is now about one cinema for every ten square miles, and one for every 8000 of the population.

**Its Scope.**

Cinemas are divided into pre-release or first-run houses, second-run, third-run and fourth-run. The pre-release houses comprise the big West End theatres in London, and a few theatres in large provincial towns, which charge a high price for their seats and show pictures some months before they are generally released. These serve as the shop-windows of the companies which control them. Pictures go the rounds of the other houses in a regularly descending scale of rentals and correspondingly lower admission prices.

**Film Release.**

American producing organisations, we are told, still own or control about one-tenth of the cinemas of this country, including some key theatres, pre-release houses in London, such as the Empire, the Plaza and the Carlton. But, whereas two years ago some 95 per cent. of the films shown in Great Britain were produced in the U.S.A., the percentage has fallen to 80 and is still falling into the neighbourhood of 70 per cent.

**American In-  
fluence.**



The fact, however, remains that America is still in a position to place her films in Great Britain, after having already recovered the outlay on their making, whereas British producers with their limited markets must look to recover their outlay almost entirely in Great Britain.

#### The Three Sides of the Industry.

67. A producer is the firm or group undertaking the production of a picture. It does not follow that he is the owner of a studio. He can hire a studio with its equipment and technicians. A renter is the distributing firm which acts as middleman between the producer and exhibitor. An exhibitor is the firm or individual owning a cinema or a group of cinemas showing films to the public. But a clear-cut distinction no longer exists. Rationalisation has brought amalgamation and the grouping of big interests. But it is necessary to understand what was, as the foundation of what is. The producer had his independent organisation, his studio and his technical staff. He found his own capital and sold the completed film. Often the renter advanced some of the money and assumed the financial risk of the success or failure of the film. He was (and is) in charge of publicity, of foreign sales, and of the arrangements for showing the films to the trade. Trade shows were attended by four to five hundred viewers, who selected films on what they judged to be their merits for a particular audience; it may be Bournemouth or Leicester or Bolton. Individual cinemas or small groups were controlled by local directors with a knowledge of and an interest in the locality which they served. The exhibitor, like the producer, was an independent person.

#### The Emergence of Large Corporations.

68. With the coming of rationalisation in all sections of the industry, defined groups are emerging which combine in one organisation the three functions of production, distribution and exhibition. Two main groups, Gaumont British Picture Corporation and British International Pictures, between them control some 500 cinemas, and include both producing and renting units. Individual exhibitors (the independents) remain like the independent producer, indeed they are still in a considerable majority, but the tendency is for the circuits to grow both in size and power and to own the larger and more important theatres. We want to see the British industry strongly organised in corporations, disposing of sufficient funds to plan on a big scale, but there are grave dangers in too great uniformity. The substitution of the circuit for the independent exhibitor has limited the choice of the audience between theatres possessing distinct individuality. (Para. 119.) If it also strangles the independent producer, much of the most intelligent work being done to-day in Great Britain may be lost.

#### Difficulties of Independent Producers.

69. The producer and the distributor are alike in the hands of the exhibitor, who provides the revenue and calls the tune. The tendency to-day is to look for a wider market than Great Britain and to produce



films which try to appeal to a cosmopolitan audience at home and abroad. But the North of England is still the greatest field of exploitation, and its supposed taste rules to a considerable extent the production schedule. A film may be a success in the West End of London and "flop" (*i.e.* not be booked) in the provinces. But a producer who is sure of at least one large circuit knows that failure is unlikely. On the other hand, an independent producer makes a cultural film; it is hailed by the critics as a very fine film, and has a success both of esteem and of profit in the West End theatres; but it is no longer judged by individual viewers. One man books films for each big circuit, and if he thinks the film against the policy of his company he will not book it. The film, let us say, is booked by some few independents, and in their theatres has as great a success as in London. But it is a financial failure; and a failure, not because the public did not want it, but because the big exhibitors would not give the public the chance to deliver a verdict. It is such films as these which need constructive support.

Such conditions are met in other countries by various devices (*e.g.* remission of the entertainment tax) for benefiting exhibitors showing films of a special category. That category is determined by the imprimatur of a Film Institute certifying a film as of artistic, interest or educational value. (Para. 40.)

70. The Cinematograph Films Act, 1927, in spite of its practical success, missed, perhaps, an opportunity when it failed to include a quality clause. The point was debated in Committee, but it was found impossible to define quality. British films are assured a safe if limited market, but they need not conform to any standard, technical or moral, to secure the benefit of the Act. Cinematograph  
Films Act, 1927.

The Act requires the Board of Trade to keep a register of films differentiating between British and Foreign. If a film made in Britain does not comply with the requirements of the Act, then it is registered as foreign. No unregistered film may be exhibited. The Board is advised by a Committee consisting of representatives of the trade and of the public. A "British" film is a film made by a British subject or a British company in a studio within the British Empire, and from a scenario written by a British subject. With a margin of discretion allowed to the Board of Trade, 75 per cent. of salaries and wages must be paid to British subjects, exclusive of the remuneration of one foreign actor or producer. A renter must acquire and an exhibitor display "during the normal hours and in the ordinary programme" a prescribed quota of British films as defined above. This quota increases in a sliding scale from  $7\frac{1}{2}$  per cent. in the case of the renter and 5 per cent. in the case of the exhibitor in 1929 to 20 per cent. in 1936. An object of the Act was to encourage dramatic and feature films; hence educational, industrial, scientific, advertising, scenic films and news reels are exempted from its operation. They do not, though British, count towards the quota unless, like the



well-known "Secrets of Nature" series, they are deemed to have entertainment value. This requirement is calculated to prevent obvious abuses.

#### Effect of the Act.

71. The Quota Act has given the British film industry a great stimulus, but it has left many problems unsolved. Under its cover an increasing number of British films can be produced, with the reasonable certainty that they will secure exhibition in Great Britain. Their quality is still a matter between the exhibitor and the public. Moreover, the Act may be and is abused by foreign firms who make, or get made by small British companies, cheap and shoddy films in England or in a Dominion, using British sets and actors, to satisfy quota requirements and to accompany in the market their feature films like a shady duenna. These poor quality "quota" films not only make nonsense of the Act but also bring British films into discredit. To remove this anomaly the production and exhibition sides of the trade have recently recommended the insertion of a quality clause. They suggest that quality be based on the cost of production (£150 per 100 feet as a minimum with £10,000 as a maximum requirement for any one film) as being the only practicable means of achieving the desired end. The Act has not yet been altered.

#### Blind and Block Booking.

An effect of the Act is to make both blind and block booking illegal. Before the Act was passed a producer might announce a series of, say, six films to be made by Mr. X and to feature the star Miss A. One film would be made and shown to the trade, and the exhibitors would be required to book the block of six, five of which they had not seen. Or, as a condition of exhibiting a "super" film, the exhibitors might be obliged to take also two or three inferior films. To defeat these methods the Act limits the period over which films may be booked in advance, and requires every film to be "trade shown" before public exhibition. But it is easier to proscribe undesirable practices than to destroy them altogether. American production will naturally fight hard to retain its hold over the British industry.

#### The Growth of American Influence.

72. Before the war Continental and British production led the field. Italy produced "Quo Vadis" in 1913; and in Great Britain firms like Hepworth, British and Colonial Kinematograph, Gaumont and London Film Companies were creating a demand by the good quality of their output. The war stopped European production, and the way was clear for America to secure for herself the supreme commercial control which she still holds. By 1918 America dominated the world market. In the principal European countries she had interests in producing companies, controlled theatres, and had her own agencies for distribution. It was easier for Great Britain to distribute American films than to make her own. Accordingly Hollywood was soon selling a year's production in advance before the films were made. Films of a type (back-stage, drawing-room comedies) centreing round a "star" were turned out to pattern in quick succession.



Then there came the growth in Germany, Sweden and France of national schools of production. Films like "The Cabinet of Dr. Caligari" and "The Last Laugh" made screen history; but, with a restricted market, they did not make money. The reply of Hollywood, which was quick to recognise genius, was to tempt producers and stars to America, while denying access to their native films, except as an occasional curiosity. In Hollywood these artists worked amid technical abundance, but in conditions which for the most part appear to have cramped their artistry. The slick, quick-moving brilliance of Hollywood production and photography at its best justified Mr. Rotha's dictum: "The scientific and mechanical advance of the cinema has developed with marked rapidity as compared with the aesthetic tendency, which has been either backward or, in all but a few studios, absent."

73. In America to-day production and distribution are practically controlled in the interest of America by the Will Hays organisation, under the title of Motion Picture Producers and Distributors of America. The organisation works as a unit, and it is exceedingly difficult to enter the American market except through the small independent exhibitors. Even these are, to all intents and purposes, inaccessible to the British producer. The main circuits are closed, unless it is considered politic to allow a film to be shown. To an American the home market is 75 per cent. of the world market, so that a film sponsored by the Hays organisation has the road to success marked out for it. The industry has lavished money on mediocre productions, which have achieved a semblance of dignity from the weight of technical apparel in which they are clothed. Productions have been judged largely by their cost, and by the degree of publicity given to them and to the actors taking part in them.

Production and  
Distribution in  
U.S.A.

Now two things have happened: the slump has come in America, and the dominance of the talkie has encouraged national production. America has foreseen the possible loss of foreign revenue, which a year or so ago represented half the total. Attempts to make in the U.S.A. pictures in the principal languages of the world with players of appropriate nationality have failed. Therefore American organisations are now producing films in London, Paris and Berlin in several languages, the players being brought to the country for the purpose, and the English-speaking version is being exported to the U.S.A. This situation creates at once an opportunity for British producers and a new danger, because, with the loss of other foreign markets, the English-speaking public throughout the world becomes of increasing importance to American producers.

74. The British producer needs, and lacks, a market comparable with that of American producers. An English feature picture may cost from £10,000 to £20,000 to make—sometimes more—but never has there been expenditure here on the scale of American "super" films. If the

Difficulties of  
the British  
Industry.



producer controls a British circuit he may, and generally does, secure an adequate return on his outlay, but not a return of the magnitude of American returns. If, however, the producer has no such ready-made market he is dependent on the whim or necessity of the big renter, who needs a British picture for quota purposes to off-set foreign-made pictures. Indeed the pictures made by "independent" British producers are sometimes financed mainly or in part by renters who need quota films. A feature film which is not taken up by the exhibitors may make but a trifling return.

In the U.S.A. the cost will perhaps be from £40,000 to £100,000, and the expectation of profit correspondingly large. It is much more difficult to make an inexpensive picture efficiently, if it is to compete with naturalistic sets against the American "super" film. It may mean that where three scenes should be taken to ensure continuity, two must be made to do; where a scene should be retaken even twenty times to ensure precisely the right effect, the director must be content with the third or fourth attempt. In short, he must make do with what he can afford. Although it would be foolish to contend that a good picture can be made merely by the expenditure of large sums of money, it is unquestionable that good films cannot be regularly produced as a commercial proposition without the expenditure of important sums.

The British industry needs a larger market within which to extend its scope. The British Empire is an obvious field, but it is untilled. Distribution is largely controlled by American capital. It is significant that British films are beginning to be shown in the U.S.A. and in Canada on their merits as entertainment, but this development is not yet sufficiently assured to justify optimism. The somewhat modified attitude of America towards British films during the last few months is perhaps due more to a falling off in the quality and quantity of American production than to an increased willingness to share the local market with European producers. As soon as the American industry has mastered its present troubles and set its house once more in order, it is permissible to assume that the exclusion of British films will again become general. The British industry has a legitimate and encouraging opportunity to enlarge its field; but it is an opportunity which must be courageously seized, and without delay.

#### Cost of Production.

75. The "cost of production" recurs like a theme-song in any description of the film industry. The critical layman is apt to assume that methods of production to-day always involve waste of time and money, and saddle the industry with unnecessary overhead charges. Cinematography grew in a few years from a scientific curiosity to a portrayal of crude wild-west stories, and in another few years to a world-wide industry. Mr. Chaplin has said: "A giant of limitless powers has been reared, so large that no one knows quite what to do with it." It is natural that some of those who brought the infant to birth and tended



the growing child had not the breadth of vision or the strength to control the grown man or giant ; and that others, drunk with the magnitude of their success, began to believe that money could take the place of brains, and that extravagant advertising and fantastic salaries could command success. At the other extreme machine-made " quota " films have been cheaply turned out, but these are not cinematography. The truth is that within these extremes cinematography at its best is a costly and a complex business. A good film of any type is a conscious synthesis by the producer of the work of a team of artists and craftsmen, whose control he entrusts to the director of the picture. He has to pay his actors and his production staff, his technical experts and his artisans ; to maintain an elaborate studio with developing and printing plant, carpenters and model shops, property rooms, etc. ; and to transport this multiple company to the " location " where outdoor scenes are " shot." It has been estimated that a feature film costs at least £2000 a week to make. It might be better estimated that a good feature picture cannot cost much less than three pounds per foot of " cut " negative to produce. It can cost much more. Finally, the producer has to pay heavy royalties to the manufacturers of the sound-recording equipment which he employs, in addition to large capital outlay for cameras, recording apparatus and electrical equipment.

If cultural interests are to be of real service to the film industry, they must understand something of the interplay of complex technical achievement which goes to the making of the simplest film, and the cost of that achievement.

76. The producer conceives or approves the idea of a picture, determines its cost, selects the more important members of the cast, and appoints the director of the picture. The Production of a Picture.

The director of the picture, as distinct from the producer, is the unifying mind. With him primarily the success of a picture rests. If his conception is tawdry, the picture will be tawdry, however much is spent on it, however expert are the actors and the technicians. On the other hand, genius in a director may triumph over a host of difficulties. Much of his work consists in advance planning at conferences with his colleagues. The lines of a film are firmly laid before any " shooting " is done. The director is the architect and artist combined who interprets and controls the work of a team of artists, craftsmen and technicians. Like the conductor of an orchestra, he must know the value and relation of one element to another, and how each effect is achieved ; and he disposes of more varied instruments. He must be able to visualise the picture as a whole before it is photographed, and its dialogue and sound effects recorded ; and must know how he is going to use each scene to build up a consecutive and coherent whole. It has been well said<sup>1</sup> that

<sup>1</sup> The Hon. Anthony Asquith, in the *Times* : Film Number, 19th March 1929.



the actors are the colours with which the director paints, and the camera his brush. But before the camera and the microphone can record the appearance and voice of the actors, the studio must be heated, lit and ventilated, the sets designed, painted and fitted. After the records have been taken they have to be submitted to another group of technicians who develop and print them in the laboratory. Only then can what is perhaps the most delicate and critical part of the production be undertaken, namely, the editing and cutting of the picture—that is, the combination of the scenes in the right order and proportion to make up the rhythm of the story. The production of a picture is, therefore, both a personal interpretation and an elaborate piece of technical work. Every artist and craftsman concerned, in addition to being expert in his own particular sphere, must have some knowledge of the tasks and problems of his neighbour if the director is to secure the intelligent co-operation which goes to make a good picture.

#### Scenario.

77. The progress of a film from words to pictures begins with the scenario. The writer or scenarist puts the selected story into film language. He breaks it up into scenes or sequences, and puts in general directions to the camera-man, *e.g.* “long-shot” or “close-up,” and arranges the “continuity.” When the scenario is complete it contains the dialogue and the sound effects, and is in fact the skeleton of the picture which the director clothes with flesh and blood. It may be vaguer or more precise in accordance with the temperament of the director.

#### Art Direction.

The art director (who must not be confused with the director of the picture) designs the scenes or sets in which the actor works, and chooses the costumes and other properties. Scenes are “shot” either in the studio or “on location.” The studio is a long rectangular barn in which so much of a room, ship’s cabin, staircase, etc., is built up as will come within the range of the camera. Complicated mirror effects may be used to give the illusion, for example, that the pillars of a temple are real, whereas they are only built up to the height of the actors’ heads. “On location,” a sham street front, country house, garden or dockyard may be built in the producing company’s grounds; or the whole company may be taken out to natural surroundings—mountains, the sea shore. Even there the art director may be called on to “fake” a piece, say, of the Cornish coast to represent the South Seas. The British tradition appears to us to offer particular opportunities for genuine outdoor shots.

#### Camera.

The cinematographer, or camera-man, is a highly paid artist who uses his camera in association with the electrician controlling the lights to get the best results. He must know the possibilities and limitations of the camera; the special uses of different lenses—those, for example, which are fast and highly corrected and can only be focussed sharply on a single plane of the object, and those which give a deeper focus for



a long shot ; and the employment of colour filters, which give all colours an equal value in light and shade. All studio scenes are "shot" under a complicated battery of lamps. The control of hard and soft lighting effects is the complement of camera work. Finally, the camera must be imaginatively placed. Dramatically, the right angle must be found—the point of view, perhaps, of a particular actor. Technically, the subject must be seen against the right background and the planes of the picture appear visually separate. The perfect blend, consciously controlled, of camera lighting and placement is the mark of good cinematography and adds distinction to the most banal film. Incidentally, the perverse gratification which Englishmen derived from the supposed unsuitability of the English climate for photographing scenes "on location" has been dispelled, or has at least been overcome by technical adjustments.

The addition of sound to a motion picture involves the co-operation of another set of experts. In photography it is necessary to keep a proper balance of light : it is equally important to keep an acoustic balance. A definite relation must be maintained between the sound, the microphone and the camera, and it is the task of a "monitor" man to control the volume of sound. It has become as important to "position" correctly the microphone as the camera. In particular the difficult art of sound recording "on location" is only beginning to be understood. The engineer who accompanies the "sound truck" on location and arranges the microphone in the studio "sound stage" is a member of another band of skilled technicians. **Sound.**

When the picture has been shot, the negative goes to the laboratory for a series of operations known as "processing," which are doubly complicated when sound is added. Processing involves the developing of the mute and sound negatives, and the printing of the double negative with the picture and sound tracks in perfect synchronisation. Any inaccuracy in developing and printing will result in distorted sound, and processing is correspondingly important. **Laboratory.**

The director is now left with a series of strips of celluloid, numbered in accordance with the scenes shot in the studio ; they are not yet a picture. The editor and his staff then proceed to "cut" the picture. At the least, "cutting" eliminates technical imperfections and redundant material. At the most, it makes or mars the film. On the arrangement of the sequences depends the speed of the action, the rhythm and continuity of the picture. The imaginative use of technical devices, the "flash" or very short shot, the "mix" or "dissolve" where the end of one sequence fades into the beginning of the next, and the sparing and appropriate use of the "close-up" : all go to make up a lively and arresting presentation of the story. **Editing.**



### The Director again.

We return to the director. His personality and conception of the picture will decide whether the final form of the scenario is imaginative or pedestrian; whether the sets are more than adequate; whether full power is obtained from the technical experts and their machines; and whether the final form of the picture is clear-cut or muddled—always provided he has adequate funds. Mr. Asquith has put it: "Pygmalion models and chisels his Galatea in the scenario, he makes her flesh in the shooting, and he blows the spark of life into her in the cutting. Her incarnation is a long, jerky, incongruous business, and it is small wonder that traces of it cling to her in life. But she is unique. No one can do what she can do. And if she falters and stumbles a little uncertainly, so once did Terpsichore, Thalia and her other sisters, when as infants they first climbed the difficult slopes of Parnassus."

### The Educational Film.

78. At this point we emphasise again the unity of our problem. The educational film, of teaching or interest value, is an integral part of the art, the craft and the industry of cinematography. If the film is to play its part in the education of a film-conscious generation, it must be able to bear criticism by the standards of the public cinema. Technical excellence in non-theatrical production is achieved only by skilled and patient labours and the use of costly devices like micro-cinematography and moving diagrams. { The cost of producing an educational sound film may be about 10s. to 30s. per foot. One reel of 1000 feet, showing for eleven minutes, will therefore cost from £500 to £1500. No stars have to be paid, but the other processes of production have usually to be gone through. The most expert work of the producer and technician must be linked with the professional knowledge of the specialist and the teacher. The teacher must know something about the powers and limitations of the cinema before he can give advice. } On the success of this partnership depends, we repeat, the future of educational cinematography. There will always be a place for the skilled amateur who uses his cinematograph as a notebook in foreign travel, records his own experiences, and demonstrates his own conclusions. But his knowledge and experience, so far from competing with organised and intelligent professional production, should only serve to make him, what is so badly needed on the side of the educators, a sympathetic and constructive critic.

### Relation of Teachers and Technicians.

If the vicious circle is to be broken (Para. 92), experimental films must be made for the schools by the partners, to demonstrate the quality of deliberate production; and we suggest later some lines of possible experiment. We set out some of the difficulties and some of the possibilities, and attempt to differentiate the functions of the partners.

### Selection of Material.

The teacher must advise on the choice of subject, and here at the beginning his knowledge of film technique is tested. The film is not a means of projecting either written matter or still pictures through a cine-



matograph. It depends on movement and is suited only to the illustration of movement. But it is possible to introduce movement into subjects which seem static, *e.g.* maps and diagrams, and add vividness thereby. It is possible also to arrange still objects or diagrams into a rapidly moving pattern.

The working out of the detailed scenario with its technical details of camera work, and sound work, is a matter for the producer. But the teacher will have a preliminary task in writing out a more general "treatment," the arrangement and general presentation of the subject matter, the introduction, the order of the scenes, the conclusion: in itself a task that necessitates considerable film knowledge.

**Treatment of  
Scenarios.**

A film which includes living characters requires the same preparations as an entertainment picture: art direction, properties and casting. And if the film is historical, accuracy must be elaborately achieved. A geographical film must involve much work "on location," and, if professionally produced, a variety of cameras and equipment, and generally an expensive organisation. An industrial film will probably have to be shot in a dark interior: electricity may not be available. It will be necessary to bring to the location a generating lorry, lamps and cables. Light and sound effects must be as precise and as delicate as in an entertainment film. Merely to photograph machinery at work does not make a film picture; it may even be misleading. The assistance of the expert technician is essential to the making of even a simple industrial film if it is to be of real worth.

**Details of Pro-  
duction.**

Moving diagrams and maps need little equipment, but are expensive in time and patience. Moving diagrams are obtained by taking one picture at a time and then making a slight change in the diagram or map. An intricate diagram may take weeks to do. A special room has to be set aside where special lighting effects can be retained over the board on which the diagram is placed.

**Diagrams and  
Maps.**

Microscopic work (which has made possible some sensational nature study records) is done in a laboratory with a special camera attached to a microscope. Two difficulties have to be met: the sensitiveness of the subject to excessive heat and to excessive light. Special screens are used to cut out red and yellow light, water and fans for cooling the rays, and shutters to cut off the light between the taking of the actual pictures. In micro-cinematography it is difficult to keep to a detailed scenario as it may be impossible to forecast the reaction of the subject.

**Microscope.**

Like entertainment films, educational films may be made or marred in editing. The object of the editor is to achieve clarity rather than speed of presentation. His method will vary with the audience for which

**Editing.**



the film is intended, and it is possible, by editing in several ways, to adapt the same film to different audiences. There are general rules for obtaining effects which govern the process of cutting. Within those rules it will again be the task of the teacher to advise on the type of presentation required.

#### Titles.

If titles are used (written explanations thrown on the screen) they should be simple and short. A child will be impatient if he has to puzzle out a long description. On the other hand, the Russian method of continually repeating one word is obviously more suited to a semi-illiterate audience. Again, if speech is added it should be used sparingly and should occur when there is little or no movement on the screen. Children want to watch, not to listen. It is at least as important as in an entertainment picture that synchronisation should be perfect.

#### Variety of Technique.

79. In the entertainment film the victory of sound is almost complete, though it is sound subtly and often sparingly used. We believe that it is not only right but inevitable that the schools as a whole (allowing his proper place to the amateur) should take advantage of the highest technical developments of sound production. (Para. 105.) It is possible to use sound in a variety of ways, and, at the risk of making light-hearted generalisations on a highly technical subject, we attempt to describe the main variations.

#### Post-synchronised and Synchronised.

A film may be post-synchronised, that is, photographed with a camera and a commentary added afterwards; or synchronised, that is, taken as a sound picture with camera and microphone. The former is generally cheaper, as no sound truck is required on location. But it is apt to be less real, as the ordinary sounds of life are not recorded, only the voice of an unseen commentator. On the other hand, natural sounds can, in many instances, be "faked," and the result is often more realistic than the direct reproduction of the real thing.

#### Post-synchronised.

80. The post-synchronised film will usually have a running commentary added to a film which may include sequences of four main types. It may include still drawings, plans or models, the cheapest method of production, useful within limits, but intolerable in a complete film, which would, in effect, be a lantern lecture. Or it may include animated drawings or models. Cartoon work, though expensive, is essential for many purposes, *e.g.* plans showing the tactical development of a battle. This method is well suited to the cinematograph, witness the success of the Walt Disney adventures of Mickey Mouse and the Silly Symphonies. It may employ micro-cinematography. Or it may show pictorial material, as in travel films, using the devices of slow-motion photography (animal movement) or near close-ups (native ornaments).

More rarely the post-synchronised film may add sound, including



speech, or a musical background. The sound of a train or a motor car is often added to silent entertainment films. If sound (*e.g.* the laugh of a hyena in the jungle) were needed in a teaching film, and cost or conditions precluded the use of synchronised sound, it could be added later.

81. The synchronised film may be of three main types.

Synchronised.

In the first type the commentator may be seen as well as heard, but take no part in the development of the picture. This is not real cinematography, but it may be useful to stress a personality, and it is easier to follow a seen than an unseen lecturer. The method might legitimately be used in a film which sets out a political or economic problem. A Prime Minister or President might appear in person to explain points at issue. Unless a definite use is to be made of the personality, the film is better without it. The introduction of a public figure on the screen to an audience which normally would never have the opportunity to see or hear him can be most impressive.

In the second type, the commentator may be seen and heard, and also take part in the action of the picture. He will be a relevant figure in the picture, *e.g.* a miner demonstrating and explaining the hewing of coal. The realism of the sounds of life is added to the voice of the speaker, and the commentator is no longer an intrusive or unexplained personality. Again there is the opportunity of introducing on the screen, as demonstrator, a known master of his subject.

The third type is the ordinary sound film without commentary. This includes the interest film or the entertainment film of educational value, and has perhaps the most direct and general appeal. Its most obvious application is to social and economic history. The ordinary sound film technique allows the freest scope to the producer of educational sound pictures. It may be fair to say that he should use this medium wherever possible, using other and more specialised types only when the particular instructional problem compels it.

82. We have given in this chapter particular instances of a general conclusion which is reaffirmed throughout this report, the interdependence of the film trade and the educated public. The public demand for better films should be the foundation and not the ruin of the British industry. The trade is dependent on cultural interests to create a demand for good films. The educator depends on the trade for help in making teaching films. The training of the school-child's taste in cinematography by teaching, interest, and entertainment films is the basis for the intelligent audience of the future. If the two interests are to give up calling each other names—prigs and vandals—they must learn to understand each other's point of view. We set down a few of their immediate problems in order to illustrate the difficulty of the relationship. What both parties need is a trusted and impartial friend to serve as a go-between. That part a Film Institute could fill. Generally speaking,

Relation of  
Trade and Edu-  
cated Public.



such an Institute would act as the means of liaison between the trade, producers, distributors, exhibitors, cultural interests and educators. In particular, it would perform definite functions which are described in successive chapters and summarised in Chapter X. At the risk of repetition later we set out what we conceive to be the main functions of an Institute, in direct relation to the trade. We do so, in order to make it abundantly clear that we are not advocating any sort of interference with the proper affairs of the industry. We believe that the development of British film production is an affair of national, indeed imperial, moment; we believe that the co-operation of cultural interests and educators may be of service and will be welcomed by the trade; and we believe that the instrument of co-operation will be a National Film Institute.

#### Training of Educators.

83. Starting with the schools, the Film Institute would train and interpret teaching opinion. It would be in a position to provide the producer with skilled advisers who knew enough about films to draft a "treatment" in terms of film ideas. To this end it would provide courses of training for teachers in the use of films. It would provide lectures in training colleges on educational and cultural cinematography, and it would train young people (not necessarily teachers) in a new craft, the preparation of teaching material for the screen. It would keep in touch with the publishers of school text-books, so that films might be made to illustrate normal courses of study, and that text-books might be written to complement and follow up film instruction. It would keep itself informed of sections and cut-outs of disused films available in film offices to serve as the nucleus of an educational film, and would arrange to make them available to production units technically and scholastically equipped to use them.

#### Adult Education.

84. In a wider field the Institute would be in touch with the whole adult education movement, including the universities, technical colleges, literary and scientific societies, study circles, public libraries, settlements, trade union and working men's clubs and village institutes. It would investigate and make known the needs of these bodies and would develop the market for films which they provide. Through existing journals, perhaps by issuing a journal of its own, the Institute would provide reliable and thoughtful film criticism and news to this special public. It would encourage the formation of film groups and the foundation of Repertory Theatres in appropriate centres throughout the country, and organise directly or through a trade organisation the distribution of appropriate films. By its connection on the one hand with adult education bodies, and on the other with individual men and women throughout the country who are interested in the art of the motion picture, the Institute would be in a position to influence a considerable body of informed opinion in the direction of supporting the exhibition of worthy pictures in their localities. In short, it would bring new disciples to the cinema, and would collect,

unite and increase the number of those whose intelligent interest in the film provides the greatest stimulus to improvement. Through local audiences it would influence the judgment of the exhibitor, and through the exhibitor it would influence production.

85. To the trade, to educators and to the public the Institute would act as a national clearing-house for information on all matters affecting cultural films. It would keep in touch with the makers of educational films abroad, with the results of research here and in other countries, and with new discoveries, and it would keep producers advised of such investigations. It would further the free exchange of educational films and the pooling of the results of experiment in different countries.

**General Functions of an Institute.**

The Institute would catalogue (and perhaps stock in its film library) films which had received its imprimatur, as teaching, interest or cultural films. This catalogue would be in a form which would tell the teacher, the student and the film society secretary what he wanted to learn. Easy access to precise and reliable information as to what films are available on any subject is an essential element in successful non-theatrical exhibition.

We have described in Chapter II. the work done in other countries by Film Institutes in certifying films as possessing educational, interest or cultural value. Such a certificate may be used for the export of films under an international agreement. It may have an even more important effect at home. On the educational side it would be the warrant under which a picture claimed admission to the schools. On the cultural side, if it carried authority and the confidence both of the trade and of the public, it might do much to encourage the production of the best types of film and to assure them a market.



## CHAPTER V

### THE EDUCATION OF THE CHILD

#### The Film as a Force in Education.

86. The Commission has not been concerned merely with a sectional or a scholastic issue, but with the future of cinematography as a cultural influence whose power we do not yet know. It is, as we have said, a new medium which we may turn to our service, but which may easily be turned to our disservice. Even with children the needs of the school are not only the needs of the classroom—they would be simpler if they were. For a generation of film-going children is learning to pick up points and impressions on the screen very quickly—how quickly and how permanently we do not yet know. Their receptiveness and their power of association are being trained; and this training is possibly not the least of the services which the new medium may render—if the material is right. It is as important to train their taste in films as in music; from the social point of view more important.<sup>1</sup> “We cannot provide our children with a better equipment than a strong dislike of the inferior and the common-place even in this sphere.” The taste of the next generation is largely formed at school; therefore the school cannot afford to neglect so important a factor as the film in the education of a generation which goes regularly and naturally to the cinema.

#### Definitions.

87. We are concerned, then, with educational and with cultural films, with formal instruction and with character building, with education in general and in the particular, and it may be well to repeat the definitions which we have already set down. (Para. 21.) The term “educational film” is often loosely used to denote many different things. It may be used in a restricted sense for the teaching film, the film in school or in the laboratory serving as an aid to the teacher, to the investigator and to the student; or in a much wider sense for the generally educative or interest film to be shown to larger audiences of children, adolescents or adults. There are subdivisions (for instance, the film for scientific research and the film for historical record), and the two kinds of film shade into each other; but the general distinction remains. There is also the cultural film. For if the film is not only an instrument of visual instruction, it is also a means of entertainment and an art form. But it is in the public cinema that the film has its strongest hold on national interest, and therefore its greatest cultural and social influence, notably on children and adolescents. If the standard of public taste is to be raised, we must

<sup>1</sup> Herr Walther Gunther in the *Rome Review* for April 1931.

begin with the children; and there the public cinema links up again with the school: our problem is really one. How can we use a modern medium to develop the intelligence of a generation which has become cinema-minded through familiarity over a number of years with a form of instructive entertainment unknown to earlier generations? The film, then, is a power in the education of the child, in the classroom by the teaching film; in the school hall by films of general interest; and, by special children's exhibitions, in public cinemas. These three methods of forming and improving taste are at once distinct and related.

✓ 88. Cinematography in Great Britain has endured the neglect and scorn of those who control the education of the young. For many years most teachers and administrators ignored films. Those who thought about them (with a few notable exceptions) were concerned almost exclusively with attempts to restrict the attendance of children at public cinemas. Educational associations passed (and indeed continue to pass) resolutions deploring the influence of the cinema. Some at least of these resolutions seem to us to have been based less on informed criticism than on an instinctive reaction against a force which educators have recognised as powerful but have assumed to be the offspring of alien powers of darkness. Now the cinema is gaining prestige and is accepted as at least a handmaid in the courts of light. There is no longer a danger of absolute separation between educated opinion and the production of films. Some educators are even beginning to suspect that the form of a princess is concealed in the handmaid's garments; and the trade is only waiting for an assurance that educators know what films they want, and will use them when they are made.

**The Scope of  
Future  
Development.**

On the success of this partnership depends the future of educational cinematography. If the film is to provide an effective contact between the school and life, the classroom and the factory, the laboratory and industry, then first-class production and first-class projection must be available for the schools. A film-conscious child has a high standard of criticism, based on the performance of the public cinema. The school cinema must be able to stand this comparison at his hands. We submit that the claim of the film to the serious consideration of educators rests on its ability to extend the limitations of actual experience; it is not merely a visual aid. In a system of national education which no longer relies wholly on the printed word, the film becomes an essential instrument in the child's preparation for life.

✓ 89. At the same time we must make clear our view that the basis, both of instruction in the narrow sense and of education in the widest sense, lies in a personal relation between child and child, and child and teacher; and collectively between children and teachers. This is fundamental and self-evident. No mechanical aid can be a substitute for a human relation, and no artifice can replace the interplay of personality. A teacher who

**Personal  
Relation of  
Teacher and  
Child.**



possesses purpose and character can succeed in both educating and instructing his pupils, without even those primary aids which we are inclined to take for granted, blackboard, chalk and textbooks. The cinema, however well harnessed to school use, is not a substitute for good teaching ; nor will its introduction diminish to the slightest degree the need for a highly trained and cultured corps of teachers. Just as the variety and complexity of modern textbooks makes greater demands on the teacher's judgment, so the use of films will call for more and not less experience and decision.

There are limits to the use of films in school ; no instrument is of service without an agent. The ultimate process of education is bound up with the clash of personalities, and the interchange of ideas and values between the children themselves and between them and their teachers. The film will be of service just so far as both teachers and children can learn to use it. For that reason it is all the more necessary to study with sympathy and concentration the relation of the cinema to education, in order that it may fit into the school and not sprawl over it. Rationalisation involves adjustments which are sometimes painful, before old methods are adapted to the use of new weapons. The influence of the cinema has already found its way into the schools ; and the educator has to choose whether he will leave a powerful force unregulated, to do what harm it may, or whether he will admit it as a controlled but lively instrument. He will welcome it the more readily if he has played his part in adjusting it to meet the needs of the schools. The choice is clear ; and the steps necessary to ensure adoption of the wiser course must not long be delayed. We must use the machines to the full.

#### General Research.

90. In almost every civilised country and under a variety of conditions research has been going on to discover what the film can do in the schools. Earlier research was directed to show that the film deserved to be taken seriously. Particular uses were undifferentiated. Preciser estimates of the value of cinematography by method and by subject came later.

#### In America.

A classical example of earlier research was the Eastman Kodak Enquiry, in which all the important factors were present. This enquiry was concerned with the realities of film production, in that it was sponsored and financed by an efficient trade firm which wanted to know whether the school market was worth exploiting ; it was a serious piece of research, conducted by two university teachers ; and it was on a scale large enough to eliminate, or at least to minimise, accidental factors, novelty, or the preponderance of a particular age, type, sex or grade of child. Finally, it was carried out with films expertly produced to the design of experienced teachers. It is a striking example of trade enterprise.

Mr. Eastman had asked himself three questions : Can films be produced which fit in with a standard course of study ? Can the teaching value of these films, when used to supplement the usual pedagogic



devices of the teacher in the classroom, be measured? Is the educational value of the contribution made by the film sufficient to justify the expenditure required to make it a regular part of the equipment of schools?

The conclusions to which the research workers, Messrs. Wood and Freeman, came, published as *Motion Pictures in the Classroom*, convinced Mr. Eastman that the answer to these three questions was "Yes." His firm at once set itself to make 16 mm. projectors for classroom use and a library of films to use with them. Eastman Kodak Limited now publish a catalogue of some 150 subjects conveniently dealt with in single reel units, and classified under applied art, english, geography, health, nature study and science. The descriptive catalogue is so drawn up as to enable the teacher to form an adequate judgment of the type of film which he is going to get. Thus America has been provided with a service of films made by producers and teachers in collaboration, for specialised (classroom) use. The service is far from perfect, but it is widely used, and the collective experience of teachers based on the normal daily use of films is available to guide further progress. As an example of the extent to which the use of school films has been developed in the U.S.A., a recent Federal Government circular letter, dated January 1932, "Motion Pictures in the Elementary and Secondary Schools," is worthy of study.

"Motion Pictures in the Classroom," 1926.

91. In Great Britain the Eastman report made many sceptics consider the teaching film seriously for the first time. "Those interested will find it well worth their while to study the report as a whole. They will be agreeably surprised at the honesty, scientific thoroughness and genuine common sense displayed by the investigators." This is a contemporary and typical view. The classical piece of British research, the enquiry and report by the National Council of Public Morals and its Psychological Sub-Committee (Para. 9), came before its time and was not sufficiently followed up. It was further handicapped by the complete lack of suitable films made for the purpose. This lack still handicaps the more precise investigations which, under the stimulus of a growing interest in the film, are now being undertaken.

General Research in England.

92. In the production of educational films there is a vicious circle. A few firms have produced some excellent films and wish to produce more; but producers and teachers are not in touch. Producers do not know the kinds of film which the teachers want, and could not afford to make them for the present restricted market if they did; while such films as are reasonably suitable have perforce been made and edited for general showing. Any teacher who realises that films can help him, and possesses a projector, must use makeshift, if plentiful, material which he has to search out for himself. He may find it in the catalogues of

The Vicious Circle.

Difficulty of Selecting Films.



a few firms which make short instructional films for general programmes, in the offices of the High Commissioners of Dominions, in the lists of films produced by the Empire Marketing Board, or in the possession of industrial concerns, which have had films made for industrial welfare or technical purposes. Such general catalogues as exist (The Federation of British Industries have published a comprehensive catalogue, now rather out of date) do not adequately describe the films, and make no distinction between a new film well photographed and containing satisfactory teaching material, and a worn copy of a worthless collection of odds and ends with a high-sounding title. The teacher must therefore know where to look and what firms he can trust, and be prepared to spend a good deal of time over it. In short, he must be an amateur of experience before he can make real use of his projector. Even so, he can never be certain of his films unless he has seen them beforehand, which is manifestly impossible.

**Unsuitability of  
Existing Material.**

93. Even when the teacher has the knowledge and the time to select his films he has to be content with material photographed, and, still more, edited and titled for general showing; and the editing of a film, the choice and arrangement of material, and the wording of sub-titles, all make, as we have shown, a great deal of difference to its form. (Para. 78.)

For example, some admirable material which is widely shown is to be found in the offices of the High Commissioners of Dominions. We may take one instance from South Africa. The films are designed to display the beauties and attractions of the country, but to the tourist and not to the pupil. They are admirably photographed, but do not make the points for which a teacher looks. They show beautiful mountain scenery which might be Dartmoor, and do not show what in it is typically South African and what is not, and why:—which is what a teacher wants. Often a little intelligent editing and sub-titling done co-operatively by teachers and technical experts would adapt to the needs of the schools material which in its present form is just unsuitable. Again, the teacher may or may not find material with which to illustrate his course of lessons. He may be forced to give a special lesson in order to include a film which he feels is valuable. If he plans his course in advance, he may be unable to get the selected material when he wants it, and receive instead something not related to his course. A film on Persia is not a substitute for a film on China.

**Extent to which  
the Film is used  
in Schools  
To-day.**

94. If the teacher who is film-wise has difficulties, the teacher who wants to experiment with films, but knows little about them, must buy his experience dearly. As a result many teachers have abandoned their experiments and have concluded that the film is of no use to them, basing their criticism on material which it ought never to have been necessary to use in a school. Detailed criticism of unsatisfactory films



has combined with the instinctive distrust of the new medium felt by many, particularly of the older teachers who deplore the influence of the public cinema, to restrict the use of the classroom projector. A questionnaire issued in February 1930 revealed that only about 300 schools in this country then used the film at all. To many of these the film is a form of recreation, and only some 100 of them at most use a modern projector for any kind of regular classroom teaching. This hundred use different projectors, and different types of film, are concerned with different classes and ages of children, and cover a wide range of experience and interests.

We are profoundly impressed by the virtual unanimity with which the heads of schools who have used films urge the need for co-ordination and organisation. In particular they want film libraries in schools or in the offices of local education authorities; they want some central body which can advise on methods of teaching, on the production of educational films, and on the installation of projectors, and can give its imprimatur to films which it regards as having educational value. We believe, in fact, that the schools would welcome a National Film Institute of the type we recommend.

95. Educational opinion is now aroused, and teachers are asking for films to be made to their requirements. If the films are made, we believe that the provision of projectors for their use will follow, through the initiative either of schools and authorities, or of the producing firms. But the provision of projectors can hardly precede the production of films; it is for the trade to move first. We believe that the enlightened producer will be prepared to take the risk in anticipation of a new market. "But no one can expect him to do so until the teachers themselves are agreed on what they want, and have learnt enough about films to enable them to translate their ideas into visual images for the producer."<sup>1</sup> Cinematography is a skilled craft. The teacher needs the co-operation of the producer, and must get rid of the last traces of disparagement for "The Trade." There is felt increasingly the need of a permanent link between the teacher and the trade.

**Co-operation  
between Trade  
and Teacher.**

96. If the trade be still doubtful, the growth of experiment and interest in the last twelve months is evidence that educators mean to play their part. Two important reports have already been referred to, the Report of the Historical Association and the Middlesex Report. (Para. 12.) Both these reports start from the assumption that earlier enquiries have demonstrated the value of films generally, and concern themselves, the one with a particular use of the film (in History teaching), the other with the use of a particular type of film (Sound reproduction). Neither reporting body feels called upon any longer to defend the film or to apologise for it. The film has come to stay, and they are concerned with its constructive use. Both instance the vicious

**The Second  
Stage of  
Experiment.**

<sup>1</sup> *Education*, November 1931.



circle and are concerned to have films made which will break it. Both of them are handicapped by the lack of proper films. In both the trade co-operated most cordially. Hampered as they were by the conditions within the vicious circle, both reports look forward and not back, and mark the beginning of a new period in educational cinematography—the adoption by teachers of a new point of view.

#### Report of the Historical Association.

97. The Historical Association was the first of the subject associations to undertake a comprehensive and authoritative enquiry into the service which films can render. The Association and the Carnegie Trustees who financed its report are to be congratulated on their enterprise. The report records the types of film required for history teaching and how they should be used. Its conclusions should be tested immediately by the production of experimental films. It also points the way to other subject associations. The report recognises that the school film can be satisfactorily produced only through the co-operation of practical teacher, historical expert and professional producer, these contributing severally acquaintance with the needs of the child, scholarship and technical knowledge.

#### Poverty of the Material.

The poverty of the material used for the experiment (though the best available) is testimony to the need for action. The investigators had the following material: two films made with his boys by a schoolmaster (Mr. Ronald Gow of Altrincham, a notable pioneer in the use of cinematography); two films consisting of cuts taken from commercial films and rearranged for educational purposes; one American film lent by the Yale University Press; and "The World War and After," a genuine teaching film made for the League of Nations' Union. This very poverty of material, though a handicap to the investigators, makes the conclusions as to the value of films the more impressive—conclusions, moreover, which were the conclusions of the teachers, who had first to be converted. "The initial attitude of the majority of teachers to the use of the film in school was extremely critical. They were sceptical of the value of mechanical aids. Their final decisions were by no means lightly made."

#### The Middlesex Experiment.

98. The Middlesex experiment was conducted by the National Union of Teachers in association with the County Local Education Authority for Middlesex, the Borough Authorities included in the County, and three trade firms. One of these, an equipment firm, lent a travelling sound reproduction unit and so made it possible to cover a wide area in the experiment. The enquiry was "to discover the place which sound films might ultimately occupy in schools, assuming that suitable material was forthcoming." The answer is: "It is clear that they can be used effectively as a means of arousing interest preparatory to teaching, as an actual teaching medium, as a means for helping pupils to assimilate and revise knowledge which may have been imparted by other methods and



also as a means whereby school work and activity can be associated with commerce and industry, as, for example, by relating scientific experiments in the laboratory to their practical application in modern and industrial processes."

The report proceeds to elaborate the possible use of the film as an actual teaching medium. "The function of the carefully planned sound film will be to present the material of the lesson, whether in geography or science or mathematics or any other subject, in the most perfect form that the best teacher can devise. We envisage the ultimate use of sound films, not merely as an illustrative medium, although we recognise their great value in this respect, but also as an actual teaching medium." Here again is a suggestion which should be tested immediately by the production and use in schools of experimental films. "The outstanding need appears to be for some organisation to undertake the establishment of adequate machinery to bring producers on the one hand, and teachers on the other, into contact with each other, so that films carefully adjusted to the syllabuses of the schools can be produced."

Sound Films.

99. The technique of investigation is changing with the objects of enquiry, and the growing experience of teachers. The earlier enquirers, such as the Eastman Kodak investigators, aimed at excluding as far as possible all accidental factors and adducing evidence of the value of the film which could satisfy a sceptic as conclusive. They were therefore at pains to secure that the work of each experimental class was tested against the work of a control class, preferably in another building to avoid inter-communication. The two groups were as nearly as possible alike in age, standard and social background, and were taught by teachers of similar capacity. The same period of teaching time was allowed to each lesson, but the content of the lesson varied between experimental and control group. The experimental group in the course of the lesson saw a film, but the control group did not. Both groups were then submitted to a series of standardised tests designed to test intelligent recollection and the power to use knowledge as well as the retention of facts. The tests were marked by investigators who did not know which group was which. Tests of this kind have shown a steady and definite, if small, percentage of superiority in favour of the experimental group.

The Technique of Enquiry.

Now exact records are necessary ; but they cannot form as sure a basis for conclusions as the considered views of a large number of experienced teachers using the cinema daily as part of the school routine. No formal experiment, however careful, can exclude an element of novelty and artificiality, which soon wears off in normal classroom service. Moreover, no informed body of teaching opinion on the subject of cinematography yet exists in England such as America can draw on, and successive investigators have felt it necessary to support their conclusions by extensive experiment. But the later enquirers have increasingly sought and recorded



the general impressions of teachers who have taken part. We are impressed by the consensus of teaching opinion ; we believe that the power and value of the classroom film have been proved ; and we hope that future effort and experiment will be directed towards production, not towards further enquiries.

#### Different Uses of the Film.

It is dangerous, however, to generalise too definitely from these opinions, however unanimous, as to the qualities of "the film." Increasing knowledge of cinematography suggests more varied uses to which the medium may be put. The sound film has introduced new factors. (Para. 104.) The teachers of geography appear to be exploring a different technique from the teachers of history. The smaller 16 mm. film in the classroom invites a more intimate technique than the full-size 35 mm. projector in the hall. But, just as there are qualities which the film has in common with other mechanical aids, so there are conclusions applicable to cinematography as a whole, which it is safe to draw from the evidence in recent reports.

#### The Film is Stimulating.

100. In the first place, the film is a stimulant, not a sedative. It is much more likely to wake up the dull or lazy boy than to send him to sleep. A generation of film-going children, as we have said before, is learning to pick up points and impressions on the screen very quickly. No one who has watched an interested audience of children following every point in an involved feature film can doubt this. Children look at the classroom film with experienced eyes, and are alert, not only to follow its meaning, but also to condemn it by cinema standards if it is clumsy or inept. "The assertion sometimes made that looking at films leads to intellectual inactivity and a passive acceptance of facts on the part of the child is not borne out by our enquiries. On the contrary, there is sustained concentration because both the senses of seeing and hearing are directed and irresistibly held by the sound picture. An acute concentration of this kind precludes mental laziness. It is essential to clear thinking and it quite definitely helps to develop the ability to define accurately what one has seen and consequently to become more alert and to form sounder judgments." (Middlesex Report.) Of the silent film the report of the Historical Association says : "The criticism frequently levelled against the use of the film, that it leads to intellectual inactivity, mere passive looking on the part of the child, is unfounded. The film arouses curiosity ; witness the questions asked on the first opportunity by most of the classes who have seen a film in school. The children's marks show that if they know anything of the film's subject matter they are anticipating coming scenes. Their mental alertness is shown by their immediate criticism of possible falsity of detail."

#### Originality.

101. The stimulant makes for original and clear thinking. "The use of the film forces children to find their own words to express opinions



and to describe scenes, not merely to borrow those of the teacher or of the text-book. Thus, the film instead of helping to form the 'Mass-mind'—another general criticism laid against it—encourages originality." (Historical Association.) Again, films "help to develop originality and a larger measure of self-activity. They encourage children to read more widely, increase the pupil's ability to discuss topics and to write about them. They enlarge the vocabulary, enrich personal experience, correlate the work of the classroom with the life of the world outside the school and develop the ability to concentrate mental activities." (Middlesex Report.)

The quality of the recollection is improved. The influence of the illustration may make just the difference between unintelligent and intelligent recollection. A teacher writes: "The stimulation of interest with the use of the film not only prepares the child to receive facts more readily but prepares him for receiving them in the right way." The visual impression is heightened. A Director of Education writes: "You are taking India, let us say, with a class of slum children who have never seen a herd of cows, let alone a herd of elephants. To make them feel elephants, you may show them a drawing or a lantern slide of an elephant, you may take them to the Natural History Museum and show them a stuffed elephant, or to the Zoo and let them see an elephant in a compound. I suggest that if you let them see, in addition, a film showing elephants moving through the jungle, or a herd of elephants charging, both the quality of their recollection of the lesson will be more real, and they will take more interest in India, and even be more likely to remember that Delhi is its capital." The Historical Association Report quotes the typical instance of a girl who said of the ancient Britons: "I did not know that they used pots. I thought they bent over some kind of a well to get a drink." "The primary and most estimable use of the cinema is to arouse interest by a broadening of experience." (Mr. Ronald Gow.)

The most striking similarity in the conclusions of the two most recent British reports, describing independent investigations with sound and with silent films, is strong proof that the classroom film is not a toy, nor a film lesson the derided soft option.

✓ 102. The film leaves a remarkably permanent impression. Deferred tests were given in both enquiries up to seven months after the film had been shown, and produced surprisingly good results, particularly where the subject of the film had been related to the school curriculum, and had been followed up by regular lessons. These conclusions are confirmed by school observation. For example, an inspector questioned classes in various schools on films which they had seen a year before in school hours at a public cinema, after preparation and followed by lessons, and found ready and general response.

Mr. Ronald Gow says: "Tests have shown that cinema impressions

Quality of  
Recollection.

Memory Value  
of the Film.



are more lasting than oral. The first object of any method of illustration . . . is to relate the subject of the lesson to actuality . . . and we have nothing approaching the cinema for producing the illusion of reality."

#### The Retarded Child.

The Middlesex Report gives particular attention to the effect (commented on by others) which this vivid presentation has on many dull and backward children. (Para. 132.) "For the retarded pupil one of the main objectives of the school must be to discover those things in which he can interest himself and exhibit some responsiveness." The film provides such a stimulus. Formal experiments showed that the difference between the results from the brighter half and the duller half of an experimental group tested after a film lesson was much smaller than in their ordinary performance—10 per cent. instead of 30 per cent.—and also that the dull children showed a much greater relative advance on their own average performance. Backward children find it difficult to put their ideas into words. Often when the film had stirred them to expression they substituted drawings for written explanation. An extreme instance has been quoted to us of a deaf and dumb boy, regarded as mentally defective, who was shown a programme of indifferent interest films. He sat up for hours at home that night making crude drawings in default of other expression. At a special school he was found later to have high intelligence.

We believe that mechanical aids of all types are likely to be proved (as knowledge of their use increases) of particular value in stirring the interest and consequently the thought of children who do not react to ordinary teaching methods. This suggests a comparison with the use made of films in Russia to influence illiterate peasants. (Para. 34.)

#### Form of Teaching Films.

103. From these major enquiries, and from much minor experiment by expert teachers, educators are acquiring a knowledge of the technique of teaching by films, without which no sure advice can be tendered to the producer. Here again some common rules of work have emerged, though under present conditions it is hard to observe them. A film should be selected to illustrate a particular lesson. The teacher should see it in advance if possible. If not, he should have a full synopsis some days beforehand. The ground should be prepared, and the film should be followed up by question and exposition. The film should be a normal classroom incident. It will become so, as soon as teaching films are made to fit the main subjects of the curriculum, in units of a single lesson, and dealing concisely with one single subject.

The length and treatment will vary with the subject. The building of a native hut in Uganda may be shortly and simply represented, and worked into the texture of the lesson. An historical incident may need at least one full reel for adequate presentation, and may be self-explanatory. In both cases the film is a visual and aural aid to the



class teacher. It presents the subject-matter of the lesson in visible form and introduces a new quality of reality. The teacher uses the film to illustrate his lesson. The film—and particularly the sound film, which adds sound to sight and so gives a greater illusion of reality—provides vicarious experience and brings vividly before the child phases of life of which otherwise he would be ignorant.

The illustrative and the didactic are two sides of the teaching film. A sound film may give a lesson through the voice and visible presence of an expert. The teacher prepares the way, and follows up the impression which the lesson has created. He subordinates his personality while the film is being shown, and takes the drill afterwards. The film will help him to get more quickly through the elementary stages and give him more time for advanced work. The use of sound makes the film itself more prominent, and excellence of production more imperative. It is at present not possible to stop a sound projector at will or to turn back for repetition. The film must be shown straight through, and the pause is replaced by the “continuous shot” where the camera focusses one object or scene for 30 seconds or it may be more, the angle of the camera perhaps being altered during the shot.

104. The development of sound reproduction has opened up both new possibilities in the use of the teaching films and new problems. Sound has not superseded the other devices of cinematography; it has merely added an important factor. “A well-designed film of this kind is not . . . made with incessant comment, but with picture captions and commentary all balanced and co-operating to produce the clearest and most vivid effect possible.” (Middlesex Report.) It is possible to use sound in a variety of ways which we have analysed. (Paras. 79/81.) Briefly, sound films are of two kinds, the synchronised film and the post-synchronised. The synchronised is the ordinary sound picture where, if men are depicted working on a coal-face, you not only see their picks but also hear the sound which they make, and where, if explanation is required, it can be given by the man with the pick, demonstrating: “I do so and so . . .”; or by the scientist at work in his laboratory explaining what he is doing. The post-synchronised is a silent picture to which sound has been added, either noises (lions roaring, trains rattling) or speech in the form of a commentary. In the latter type the commentator will of course be unseen, but it is easier to use the usual devices of instructional films: animated plans and models, microphotography and cartoon work generally.

**Sound Film  
Technique.**

The sound picture is essential if the film is to be used for direct instruction. The voice records the structure of the lesson. A pictorial film has a double reality if the sound of the factory, street or coal mine is represented with the sight. The growth in popularity of the news reel since the introduction of sound is an illustration of this from the public theatre.



Future  
Development.

105. The affection of those who knew the cinema in the days when the silent film was first unfolding as a new art form is transferred with some reluctance to the sound film. But it is evident that the future production of entertainment films will include sound in its various forms : among them the technique used in "City Lights," where, for almost all the film, sound was no more than a rhythmical background of synchronised music. So little use has been made hitherto in Great Britain of projectors in schools that the future is very nearly open. Development is not weighted in one direction by the recent installation of expensive equipment. It seems to us, therefore, not only right but inevitable that the schools as a whole should take advantage of the highest technical developments of sound projection. If cinematography is to be a force in education, the schools will need the best that the trade can give them. Children (and adults too) judge films (as we have said) by the standard of the public cinema, and a teaching film, sound or silent, must be good enough to stand that comparison.<sup>1</sup> "A tacit acceptance for school purposes of antiquated films and obsolete projectors will mean that cinematography starts its educational career gravely handicapped."

But there will always be a place for the skilled amateur, like Mr. Ronald Gow, who has made delightful films with his own boys. There will always be a place for the man who takes his own film camera abroad and makes his films, like his lantern slides, to illustrate his own lessons. The film, in this estimate, is a moving lantern slide. The teacher wants visual illustration ; he uses lantern slides to depict state and films to depict motion. Such amateurs, though a most healthy element in the development of cinematography, will never be numerous. Production in our view will mainly be professional, and the function of the teacher will be expert advice.

Projectors.

106. We look forward then to the organised production of films by skilled film-craftsmen advised by panels of teachers ; and it will be necessary to provide for their projection. The effective choice is between standard size (35 mm.) and sub-standard (16 mm.). The 9 mm., the smallest size of projector, is likely to be used only for private camera work and for research or scientific record. Ideally, a large school should have a 16 mm. projector for classroom use and a full-size projector in the school hall. Their uses are not antagonistic but complementary ; it is rather a question, where only one is available, which should be made to do at least a part of the work of the other. The 16 mm. projector throws an image 5 ft. or 6 ft. by 3 ft. or 4 ft. Its easy manipulation adapts it to the more intimate technique of the classroom. It is also dependent on films specially made for it—though there is no difficulty in reducing 35 mm. stock. But a range of interest and entertainment films which are unlikely to be reduced will be closed to it. The 35 mm. projector can be used, though it is more bulky, for classroom work. And it will

<sup>1</sup> Mr. F. A. Hoare in *Sight and Sound*, Spring 1932.



always be available for school repertory shows, an important factor in training taste. Its handicap is its greater cost.

We do not want to see the future of cinematography in schools determined on purely economic grounds. Other countries have made grants towards the installation of projectors in schools. We hope that H.M. Government will give this matter its most serious consideration. In default of other government funds, public opinion, within as well as outside the trade, might countenance a voluntary levy on the profits of the industry, whether as a part of or separate from the funds of a Film Institute.

We believe that the future will probably be with the 16 mm. sound reproduction unit, which is now emerging from the experimental state. No doubt with increasing demand its cost will be reduced. It may be also that the trade, besides producing the films, will devise a form of projector maintenance and service, the machines being hired, not sold, to the schools. Some form of skilled supervision of delicate sound-reproducing apparatus will in any case be necessary. Many of the early difficulties of broadcasting were due to faulty and inexperienced handling of sets. We give in Appendix F a tabulated list of the various projectors which are available and their cost, and in Appendix E an extract from the report of the British Association Film Committee concerning inflammable and safety films and the types of apparatus.

107. It is possible in a town for an education authority to make some partial use of teaching films without possessing a projector, by obtaining the use of a central cinema. Groups of children of comparable ability are taken from, say, the senior classes in elementary schools. Synopses of the films are circulated beforehand, so that the children are prepared for the subject projected. The films are carefully chosen to illustrate one theme, *e.g.* Pond Life, or South Africa. Follow-up lessons are taken in school in the ordinary way. This procedure is admittedly a substitute, and depends even for partial success on something like common syllabuses; but it has been used effectively by at least one local education authority in Great Britain, and has been largely used in Austria. We have clear evidence from one area (Oxford City) that properly organised film shows of this type are an exceedingly valuable introduction to cinematography, and strongly supported by the teachers. At least they serve to convince the sceptics that there is power in the film, and to prepare the ground for the installation of school projectors. An interesting experiment has been conducted at the Regent Street Polytechnic by the Librarian of St. Marylebone. (Para. 183.) The League of Nations film, "The World War and After," was made for mass showing to children. It was shown in its early form to some 20,000 children, and was then re-made in the light of their teachers' criticism.

It is also possible for a travelling projector to visit schools. This method is widely used in Italy and in Russia; it was used in the Middlesex

Mass Projection

Travelling Van.



experiment, and it might become a feature in an organised trade service. It appears to be the only economical means of showing films in country districts; and in towns it would make the cost of the larger apparatus more reasonable. A portable apparatus may serve more than one form of educational organisation in a centre; the secondary or senior school by day, and the technical school or adult education class by night.

#### Interest Films.

108. The full-sized projector in a school hall is capable of more extensive use. The range of films which can properly be shown on it is wide. There are, in the first place, films shown in school hours to groups of classes for which they have a common interest. "Secrets of Nature" may illustrate a term's nature study; or railway development in Central Africa the study of an equatorial region. Next, an explorer's travel film or Scott's Antarctic Expedition may be shown, perhaps on Friday afternoon, perhaps in the evening, to the school Geographical Society. Last, good entertainment films may be shown on Saturday mornings or in the evenings, to set a standard. Eton has its own film society. There is no reason why a senior elementary school should not have one too. Central distribution and a wider demand would remove the only difficulty, the cost; and this might be shared with other educational or cultural bodies in the district. The larger technical colleges, for example, may become centres for cultural films. (Para. 150.) It is significant that the Public Schools, conservative by tradition though they be, have been using the cinema more and more. Many of them have installed full-sized projectors, and give regular shows of interest and entertainment films, limited only by the lack of suitable material. They have been able to afford the cost of installing a projector and of hiring films. It has been put to us by a headmaster: "Every school that can afford it uses the cinema. Why should the poor be penalised?"

#### Children's Matinées.

109. There are social aspects of the child's attendance at the cinema, which the educator must remember even if they are not immediately his concern. The type of film to which a child goes on Saturday afternoons with his friends, or in the evening with his parents, is often most unsuitable. Efforts are therefore being made to substitute the Saturday morning show. While we welcome these efforts, and have done our best to help some of them, there may be a danger lest the multiplication of Saturday morning and other special shows may tend to distract attention from the main question, the suitability of public cinema shows. Within public hours special programmes at particular times or at particular cinemas may be the final solution. Meanwhile much constructive thought is going on as to the provision of Saturday morning special shows. Recent ventures include a variety of outlook: Messrs. British Instructional Films Limited, the Rev. Dr. Soper on behalf of the Children's Cinema



Association at Islington, Local Education Authorities, and the Imperial Institute.

Some of these, *e.g.* at the Imperial Institute, have been free ; but at some, *e.g.* those arranged by British Instructional Films Limited, payment is made. Some, such as the Local Education Authority shows, are organised through the schools, though the children pay. It is important to keep clear a distinction between the two, which has not always been made. Recreation and improvement should not be confused. The pill should be palatable without disguise, and the jam should conceal nothing. The free show can be frankly educative. Children will enjoy good interest films which will at once be recognised as first class and will set a standard. It is no use trying to show quasi-educational films which are at once too "improving" to be interesting and too facetious to be educative. If children are bored they become restless.

110. We have stressed the need for first-class material for the school. **Material**  
Other supplementary material lying ready to hand should not be neglected **(Interest Films)**.  
as a contribution to general interest. Much good material which with some cutting and re-editing would make excellent films for children is lying idle in the studios of producers, or is lost when films like "The Covered Wagon" and "The Iron Horse" go off the market. A recent film, "Conquest," by Mr. John Grierson, made admirable use of cuts from old films to show the progressive colonisation of the Middle West, though the technique and treatment were more suited to the theatre than to the school hall. Copies of films like these should be preserved for the schools. There is ready-made material in the news reels, in the films of industrial firms, in instructional shorts produced for the general cinema, and in the films of the Empire Marketing Board.

So long ago as 1923 Mr. J. C. Stobart, H.M. Inspector of Schools, said : " This, then, is the first use of the film, to show life to beginners in the art of living. The ordinary picture theatre, aiming at amusement, excitement, and entertainment for adults, shows life always under unusual conditions, and, therefore, teaches false views of life. The school ought to feed the minds of its scholars by showing them true views of life. These can be gained from books, especially the novels of great novelists, from poetry, from pictures, but best of all from films. Thus the children in the slums ought to see films of life in the country, the children in the rural schools ought to see life as it is lived near the Mansion House, inland children ought to see the way of a ship on the sea and the lives of those who go down to the sea in ships, island children ought to see how life goes on the Continent. The foundation of a lifelong interest in geography might be laid by showing the English child how the camel moves over the desert, how the Eskimo catches the seal, how the Red Indian tracks the bear. These pictures broaden the mind and stimulate imagination. Almost any true pictures of life have an educational value for the young."



Material  
(Entertainment  
Films).

111. The material of the Saturday morning entertainment is less simple. Vision is obscured by much muddled thinking. The children of to-day are as much entitled to their crooks as the children of yesterday to their bandits. Douglas Fairbanks as D'Artagnan, the Thief of Baghdad or the Black Pirate, brings adventure stories to life. A child needs phantasy and can get it healthily from the films. The saga, the ballad, the stories of old renown, were forces in education which we are in danger of losing to-day, though we teach mathematics better. All too few films have the heroic quality. Too often they are concerned with the He-man and the Good Woman—a pinchbeck substitute. But films of the right kind are made. British Instructional Films Limited, at their Saturday morning matinée, showed a film of Red Indian life, "Silent Enemy," which had all the appeal which Fenimore Cooper had to an earlier generation.

The *Lays of the Scottish Cavaliers*, *Puck of Pook's Hill*, the works of E. Nesbit, are full of stories, romantic and simple, which could be filmed in the British countryside by directors who were aware that the one sin to children is sentimentality. Slap-stick comedy, where men sit on each other's hats and turn firehoses on their employers, is healthy, and a delight to a child. It is miscalled vulgar. What is vulgar and offensive to childhood is the social comedy (probably with a "U" certificate) where men in other people's bedrooms hide in cupboards from their wives—all most respectably clothed. But the humour of Falstaff and the drama of adult sex antagonism pass over children's heads and are harmless.

Dr. Soper.

112. We venture to quote at some length from a published statement by Dr. Soper, Minister of the Methodist Church at Islington Central Hall, who has run a children's cinema for a year :—

"What do I think about the film's effect on children? I have always regarded the cinema as the biggest single creative force in the world, and I have always felt that the children ought to have their rightful place in it. I know that many good, well-meaning people—and associations as well—believe that the influence of the films is a bad one; but I don't agree with them. We must take a sensible view of the cinema; we must realise that it is the most remarkable recreational and educational factor that we have, and that, this being so, we must make use of it. . . .

"The Wild West melodrama seems to me as a rule, though, to be perfectly harmless; even the sex film may do no harm, for the simple reason that a child does not understand half what is being said. Passionate kisses simply give them the giggles. What I do object to is coarseness—not the Rabelaisian coarseness, which does not seem to be particularly harmful—but the crude, sneaking coarseness which the children recognise at once. . . .

"There are many nature films which I would never think of showing to children. A child gets a nightmare for a week if he sees the head of



an ant magnified a hundredfold. But given a film like 'Cimarron,' I cannot see why the cinema should not have the best possible effect on children."

The recent report to the London County Council by their Chief Inspector, *School Children and the Cinema*, concerns public performances and is dealt with in Chapter VI. (Para. 130).

113. The children's matinée may be organised by the trade, by philanthropists, by film societies or by the local education authority. The programmes should be such as to command confidence among teachers, and teachers will then co-operate to secure an audience. We give one example of the machinery for running shows organised by a city local education authority. The manager of the leading local cinema (then under local directors) took financial responsibility for the shows. Tickets were threepence each, and he covered his costs if the theatre was two-thirds full. The programme was approved by a small committee consisting of a headmaster, a headmistress, and the Education Officer. Tickets were sold through the schools, and teacher volunteers helped to control the children in the hall. Organisation and Discipline.

A recent Home Office regulation prescribes a proportion of adult attendants at any children's matinées. But not every adult can control children. The presence of experienced helpers is of great value, and second only to an interesting programme as the best disciplinary measure. As in the darkened classroom there is little complaint of disciplinary trouble, so in the public theatre the interested child will sit quiet. A few words by an experienced teacher from the stage at the beginning of the performance allays excitement and puts children in the right mood, whether for instruction or entertainment. The needs of the cinema and of the classroom are in this case one.

114. We return to the unity of our programme. We want the trade and the schools to co-operate in making films for the service of education in the three distinct but related uses: teaching films for the classroom, interest films for the school hall, and entertainment films designed to the needs of the children. The technique of using films in the teaching of special subjects must be specially learnt. We want an authoritative body to which a teacher can go for advice as to what films are available and how to use them; a body which will arrange either directly or through the trade for the distribution of films to schools and institutions. In particular, we want a catalogue which will tell teachers what they want to know about films. We look forward to the time when a National Film Institute will supply interested head teachers with a short précis and opinion on entertainment films recently released, so that they may be able to advise children on their film-going as much as on their reading. A Constructive Programme.



### Interest and Entertainment Films.

The production of interest and entertainment films designed for children will be a task within the experience of qualified advisers. We suggest two instances which can readily be multiplied. Interest: a day in the life of a child in France, Germany, Italy, showing the school, the market, the children's clothes, the café, the shop, the church. Entertainment: a life of Montrose, as seen through the eyes of young Evan Cameron in the *Lays of the Scottish Cavaliers*. This would have also a strong historical interest.

### The Teaching Film.

115. The problem of the teaching film is more complex. The ground is unexplored. We suggest that it may follow three main forms, and we offer three examples for discussion and criticism. They have been suggested to us<sup>1</sup> as the basis for definite experiment in the production of sound films for classroom use. We realise that they will represent a new departure, and may be criticised. But an experiment must be courageous if its results are to be of any value; and (we repeat) it is towards production on new lines that thought and experiment should now be directed.

The first is an example of a film which teaches a specific school lesson, a simple mathematical subject like developable surface areas. By cartoons and moving diagrams, accompanied on the film by a teacher's commentary, the areas of developable surfaces such as the rectangular prism, cylinder and cone would be taught. One film would be devoted to each form. Examples of varying sizes would be shown on the screen, and the children would see what the surface area looks like when developed on to a plane. By repeated experiment and tabulation of results, the formulae for these calculations would be built up. Such a film would supplement the kind of practical work already done in schools and not replace it. But it might help to solve the difficulties teachers experience in providing sufficient models of varying sizes for each child to perform practical experiments.

The second is a film dealing with a subject which involves synthesis and the linking up of a series of lessons round a particular topic. Thus, in economic history, some of the developments which followed the industrial revolution could be shown by a film illustrating the various methods of transport which have been used during the ages, beginning with primitive forms and showing the advance, as the practical results of science became available, from the slow horse-drawn vehicle, first to canals and railways and then to the electrical and internal combustion engine as the source of transport power. Statistical diagrams illustrating the changes in commercial and industrial prosperity which accompanied improved transport facilities would be included, and the "motif" running through each film would be the economic effect on the community of the scientific inventions of mankind. Fuel, iron and steel, cotton,

<sup>1</sup> By Mr. F. A. Hoare.

shipbuilding, and agriculture are examples of topics which might be similarly treated.

The third is a film showing how school work can be extended by adding appropriate illustrations of industrial application. Thus, ordinary school laboratory experiments in the production of electricity would be carried out by a lecturer-demonstrator in the film. These would be followed by illustrations showing how the scientific principles involved are applied to industrial processes. The operation of a generating station, the functions of transformers, methods of distributing electricity over the country, and its use in transport and lighting and for power purposes, would be dealt with. Such a film would give reality to school science teaching, and would also serve the important purpose of linking education and industry.

116. The Commission has done its best at least to mark out a few foundations. It has secured the promise of help by expert panels from the Historical, the Geographical, and the Science Masters' Associations, for viewing and classifying existing films for the purpose of a *catalogue raisonné*; and substantial investigation has been carried out already in some directions. The Commission is prepared, through these panels, reinforced where necessary, to co-operate in the production of school films. But with a limited organisation and the voluntary service of busy men, it can do little more than rouse interest.

Interim Work of  
the Commission.

We submit to public opinion the case for the establishment of a permanent central organisation which will influence the development of cinematography from the point of view of national well-being. The taste of a man is developed during his school days. The cinema is a force which may make or unmake him. Perhaps the greatest service which the cinema can render, as the greatest disservice, is in the schools. It behoves educators to welcome the opportunity of using a new force constructively for teaching and for the development of character and taste. But alone they can do little. They need the active co-operation of enlightened producers, if the best gifts of cinematography are to be available for the schools. Only the best, we repeat, is good enough: a National Film Institute, linking teacher and producer in a fruitful union, would promote a piece of distinguished national planning.

Permanent  
Central  
Organisation.



## CHAPTER VI

### THE ENTERTAINMENT OF THE PUBLIC

The Film as a  
Popular Family  
Entertainment.

117. M. Luchaire in 1924 said to the International Committee of Intellectual Co-operation of the League of Nations: "Only the Bible and the Koran have an indisputably larger circulation than that of the latest film from Los Angeles." Most of the figures which convey film statistics are astronomical: we have given some of them already. (Para. 24.) It is sufficient here to repeat that the cinema has become the staple entertainment of the average family. We say the family advisedly; for the cinema is a collective entertainment which has no barrier of age or sex. The child who goes to a cinema unaccompanied or as a scholar under tutelage is an important but a separate problem. To many thousand households the weekly or (in good times) bi-weekly cinema-going is a family affair, like the Sunday afternoon café in France; the children go with their parents and absorb the same fare. The aunt from the country, the engaged daughter and her young man, and the student nephew go too. The typical audience is neither "highbrow" nor salacious nor uninformed. It may be uncritical in the sense that it does not analyse its impressions, but like the gallery first-nighters, it knows what it likes. It is beginning to form and to express very clear judgments. We discuss later in this chapter special audiences, what they contribute and what they exact; but the public cinema is the resort of the general public, and its entertainment is here our main concern.

The position has been strikingly if optimistically described. "It is perhaps, on the whole, better to make a film for the intelligentsia than for the hicks—although the hicks have a virility and a sound laughter that could do the academic cinema no harm. But the movie that we want in England is neither of these extremes. We want films for the man of ordinary education, culture and common-sense. We want films that will really make us laugh, really make us think, really make us enjoy ourselves. We need, and we emphatically have not got, an adult entertainment for the average adult mind, and until our studios decide to give it to us they will still be up against the problem of public indifference."<sup>1</sup>

Selection by the  
Average Cinema-  
goer.

118. It is not easy to determine how the average adult cinema-goer chooses his entertainment. Less than one per cent. of an audience (we are told) knows the name of the producing company or the director of the picture. A larger percentage may go to see the particular star. Word

<sup>1</sup> *The Observer*, 6th December 1931 (C. A. Lejeune).

of mouth recommendation is difficult where programmes change twice a week. The attraction of the "stills" exhibited outside the house, the name of an actor, or a fetching advertisement may influence the casual passer-by or the irregular patron. The average adult cinema-goer is apt, we believe, to visit the house that gives him comfort, civility and the kind of programme he likes. But recent developments have upset his habits.

119. We have described how the picture house controlled and managed as a local enterprise is beginning to be bought up by large companies owning circuits of cinemas (Para. 68), who show films that they have booked for the circuit. This has often altered the character of the theatre, giving more gold braid and glitter on the one hand, but on the other impairing originality in the choice of programme. Numerically the audience may be increased, but valuable elements are lost to it. The increasing vulgarity and overstatement of the screen advertisements of next week's quite ordinary films is significant—bad taste, bad art and probably bad advertisement. If the growing power of the large circuits give cause for thought, this is in our view but one more indication that a National Film Institute should be set up to link the public interest with the trade.

Growing  
Influence of  
the Circuits.

120. The triumphant advance of the talkies has brought difficulties. The ability to record speech on the screen and to combine hearing with sight has extended the power of cinematography to render service, but has also brought dangers which are more particularly evident during the period of change. The silent film had developed rapidly from its early days of the "flickers" into an entertainment which satisfied a settled public, and an art form which was drawing an increasing body of serious students of the film—the potential repertory audience. For the talkie, producers and actors had to learn a new technique. There was a drop in cinematographic achievement. Directors had to produce talking films before they had time to master the new technique, while their films were often shown on apparatus which was equally experimental and gave out a great amount of semi-articulate sound.

Talkies.

In the subject-matter of the films there has also been a change, more important because it may be more permanent. The silent film was at its best when it showed drama unsuited to the stage. The talkie can reproduce more or less the stage play or variety show. Now a sound film of a stage play may be a legitimate use of the medium, but it is not cinematography. The players on a stage are seen in circumscribed surroundings and from one side. The film camera goes where it likes and sees people whole and round. Lack of skill in the use of the microphone in these early years may limit the field of outdoor "shooting," but this phase is rapidly passing. The strength of the cinema is in its unlikeness and not in its likeness to the stage. But, while the talkie was in swaddling



clothes there was hurried production (always allowing for notable exceptions) of dreary society dramas and musical entertainments which would not have been tolerated on the variety stage. The cinema lost for the moment many of its most intelligent patrons. We say, for the moment, as the new mechanism has already been brilliantly used, and soon, no doubt, will ordinarily be used as skilfully as the old. There is already evidence that the extreme of "all-talking," singing and dancing is being abandoned for a subtler and selective use of sound (Clair, Pabst, Milestone), and that old favourite styles such as the "Westerns" are being revived.

General Improvement of the Film.

121. We desire to emphasise these difficulties and the need for concentrated action which they suggest, but not to over-emphasise them. It is just because the film has made so much progress already, in spite of its difficulties, that we are encouraged to forecast a future of greater service. For the average successful film to-day is, we would suggest, as good an entertainment as the average successful play, contains as much food for the mind, and, with its high standard of photography, is artistically as successful. Again, the film of to-day might be compared with the popular novel or magazine, and stand no less high. In a typical good film of whatever kind, the acting is natural and true, the photography clear, ingenious and sometimes, literally and figuratively, brilliant; and, if the situations are fantastic, the characters are likely to satisfy as three-dimensional men and women. It is the unreasonable collapse of the athletic heroine, the impossible conversion of the bad man, some paste-board quality of characterisation, that offends an audience, much more than the situations of farce or melodrama which have both charm and tradition.

Public taste may not have demanded this improvement in quality, but at least it has kept pace with it, and has applauded those films which have made a (not too sudden) advance. The measure of the improvement is the difference between the films recently made by a great international artist like Mr. Chaplin and the films which he made twelve or fifteen years ago. The latter are the merest sketch of his present art. Or again, when we see a revival of an early German UFA film, we respect it for the profound influence which it and its kind had on the development of the cinema, but we may also yawn. In short, whatever temporary difficulties there may be, films are getting better, and the audience is learning more about them.

But the successful, even the moderately successful film attracts a far greater public than the most popular stage play or novel. Moreover, a large section of that public seldom reads a novel and still more rarely visits a "legitimate" theatre. From the social point of view, therefore, it is unsound to think of the cinema in terms of the stage or of popular literature; it has an infinitely wider scope than either, and a much greater influence on the mentality of people who do not normally analyse their emotions but absorb what they see and hear uncritically provided



it supplies cheerful entertainment. There may be increasingly caustic criticism of incidents depicted in any one film, but a composite impression of a number of film stories remains in the mind, and is, to-day, a major influence in the public consciousness.

122. The film which has educational value may be a box-office success. Informative Films.  
Films showing wild animals ("Simba," "Tembi") have delighted the usual evening audience as well as special matinées of children. There is a sure future for the film (as for the book) which records travel and discovery in adventurous form. But there is a practical difficulty in showing an occasional film of this kind. A provincial cinema is used to show a different kind of film altogether to regular patrons who come to the theatre expecting their normal fare. If the proprietor advertises, say, "Chang," he will fill his theatre on its merits for a week, but largely with a new audience of irregular cinema-goers. He may lose to a rival house regular patrons, who will only be tempted back gradually by the renewed offer of their customary fare. This does not disparage the attraction of films like "Chang" to an increasingly large number of cinema-goers, but it is an indication of the need, which we discuss later, of a differentiation of cinemas by types of programme.

The short well-produced nature film (this is a speciality of the British industry) is usually an asset to any programme; it lasts only ten minutes and may be preferred (commercially) by some exhibitors to a second-rate comedy. You can often see a general audience applaud such a film loudly. For example, one of the "Secrets of Nature" was, we are told, shown within a few weeks to the Film Society (London), an audience of elementary school children, a public audience (London) and the Association of Directors and Secretaries for Education, and was loudly applauded by all.

123. The introduction of sound has given entirely new value to the news picture. The "Gazette" was an old friend of many, but had neither the variety nor the extent of the sound news reel. News-Reel Cinemas.  
The news-reel cinema, which has been a successful experiment from the beginning, shows an hour's programme (beginning at twelve noon) of news pictures, with a cartoon film. It affords another clear instance of differentiation by programme, and attracts its own special audience. This audience is notably quiet and well-behaved, and, we are informed, quick to form and anxious to express an opinion on the pictures shown, by interview or letter to the Manager. It consists partly of passers-by with an hour to spare who want to see what a news-reel programme is like and are prepared to risk a shilling (its highest charge) or sixpence; partly of girls and young men from offices in the neighbourhood who go each week in the luncheon hour; and partly of people who do not, as a rule, go to the cinema, but like the news. School children and their teachers also go; the news reel has great educational possibilities. It is a national responsibility



to ensure that false and tendentious news with misleading captions is not displayed. News reels have set a high standard of impartiality, but they might become the most insidious propaganda.

#### Cartoon Picture.

The cartoon picture has an almost universal attraction. The Silly Symphonies and Mickey Mouse appeal equally to children and to a most sophisticated audience; and their creator, Mr. Walt Disney, as well as other workers in this field, such as Mr. Max Fleischer, have rendered international service. The method is likely to be extensively used in the future for instructional films. (Para. 80.) Meanwhile the cartoon film is welcomed in the news-reel programme and in the ordinary cinema; and it suggests a technique to educational production.

#### Types of Cinema Audience.

124. Experienced exhibitors suggest that there are established variations between the taste of public audiences in London. The recognition of these variations is the first step towards a differentiation of programme within a smaller area. The West End cinema audience prefers spectacular films. Working-class audiences are more interested in society dramas, which profess to portray the lives of the rich. Clapham again likes spectacular shows, while Croydon prefers British films or films of domestic interest. The middle-class residential suburbs are very critical, and have perhaps a keener (if less wide) appreciation of cinematography than the average West End audience.

#### The West End Audience.

By West End audience we mean the audience at the pre-release London theatres (Para. 66), which show films only available to ordinary theatres after an interval of months, and which are the show-windows of the larger groups of producing and renting firms. It is only very partially a London audience. It comes mainly, we believe, from the country, the suburbs and from poorer districts. (Para. 130.) Its common factor is perhaps enterprise and a desire to select its fare. This audience will queue up in the rain and pay prices three or four times those of its local theatre to see, before their second release, films only known from reviews and advertisements, which they may ignore when they come some six months later to their local cinemas. London cinemas seem to have inherited the glamour of London theatre-land. Many films again, which are a success with this audience, never penetrate to the provinces. This may be due to a genuine difference of taste, to the imagination of the representatives of the big renting firms. (Para. 69.)

#### The Educated Audience.

125. The general audience of the public cinema, and the fare which is placed before it, are here our main concern. It is a public which is becoming increasingly self-conscious and more and more able to help itself, though still inarticulate. But there is another public, educated and critical, for which the cinema should have a deep concern. Numerically it may be unimportant. Nevertheless the educated film-goer, by informed and con-



structive criticism, has rendered very great service to the cinema; his presence and interest have helped to give it prestige; and its future may depend on the extent to which it can retain his interest. The cinema public may be represented as a pyramid. Its base and nine-tenths of its volume are the general public. Next there is a stratum of educated opinion (largely in the provinces) which will see good films if good films are brought to it, but will not seek them out. The apex is the smallest section: men and women who belong to film societies, and who are prepared to seek out the films they want. What we need to-day is to enlist the interest of this third group (a divorce between cultural and entertainment films would be fatal); provision both by repertory cinemas and by differentiated programmes in the ordinary houses for the second group; and an education in taste for the first group, which can best begin with the children.

126. Film societies have done notable work, and the movement is growing. The London society for seven years has given amateurs the chance of seeing films which were not otherwise available, and has introduced to the industry the work of talented newcomers. Notably the society has brought to England the work of Eisenstein, Pudovkin and the other modern Russian producers, and has encouraged the Nature films produced by Miss Mary Field in this country, by showing them in good company. The society is connected internationally with the Independent Film Movement, the Ciné Clubs of France, Geneva, Rome, Madrid and elsewhere. Nationally one of its principal objects has been to encourage the formation of provincial societies in Great Britain; and there are now societies in Birmingham, Edinburgh, Glasgow, London, Leicester, Cambridge, Southampton, with the Oxford University Film Society. The Federation of Workers' Film Societies has now some nine or ten constituent provincial sections. Educational bodies of widely different types have established societies; Morley College, the Association of Women Clerks and Secretaries, Eton and Wellington. Further developments in this field are dealt with as "Adult Education" (Chapter VII.). Film Societies.

127. From early in the twentieth century the Manchester Repertory Theatre and its offspring, as at Birmingham and Liverpool, have influenced profoundly the development of English drama. The cinema has hardly yet had a repertory theatre. The Avenue Pavilion Theatre in Shaftesbury Avenue showed silent films of distinction for two years. Its tradition is being followed by the Academy Theatre in Oxford Street. There have been sporadic efforts in the provinces, as recently at Oxford, where an exhibitor has given repertory performances of silent films from 2 to 4.30 P.M. in a suburban theatre which opens for its normal programme at 6 P.M. There are difficulties in the way of film repertory; most cinemas which have the capital for such a venture belong to the circuits and consume their weekly ration. The independent owner hesi- Repertory Theatres.



tates to plunge lest he lose the public he is seeking—a public notoriously difficult to reach. Several modest ventures have ended in such failure. Moreover, a repertory theatre (like a film society) that runs for more than a year or so, finds a lack of films. For a while it can hire cheaply classical silent films which have gone out of regular circulation. But no single manager with a limited public can afford to hire a new talkie, and no producer can afford to make one for so limited a demand. The successful repertory theatre is in danger, lest from economy (indeed, necessity) it show so many classical films of 1919-23 that it earn a reputation for boredom.

The Quota Act of 1927 adds a difficulty which was unsuspected when the Act was drafted, and which the most sympathetic and far-sighted administration on the part of the Board of Trade (universally acclaimed throughout the industry) can hardly solve. Under the Act, in effect, an exhibitor must exhibit and a renter rent one British film for every ten foreign films. The proprietor of a repertory cinema can easily satisfy the exhibitor's quota; there is no lack now of British films which will interest his audience. His difficulty is rather how he can find a renter for his up-to-date foreign cultural films. A few, like "Turk-Sib," which is regarded as consisting mainly of scenery, may not be subject to quota, but most of them are. A typical repertory feature film is unlikely to book to more than £300 gross takings at the present time. No renter who has had to pay at least £5000 for the production of his one British film will want to load his foreign quota with one repertory film out of ten which he knows will inevitably make no measurable profit. A wider repertory circulation would alter the position. Meanwhile, the London Film Society has on occasion acted as renter to secure the admission to the country for limited circulation of one or two cultural foreign films, but by grace only of the tactful forbearance of the Board of Trade. This, under the law, could hardly be hoped for if that wider distribution of repertory type films, which is so desirable, began to be developed.

We quote an example of a venture which failed: "An experiment was made in Leeds four years ago. A small cinema in one of the principal thoroughfares was taken over, and an attempt made to specialise in educational and cultural films. The films were all silent. A serious attempt was made to interest educational and social organisations, and for a time there was a reasonable amount of support given to the scheme. The venture was not subsidised, and the attempt was made to make it pay for itself. It did not do so, and eventually closed down. I should say that the contributing factors towards failure were: the difficulty of securing at that time a sufficient number of suitable films; competition of 'talkies'; poor quality of seats and lack of comfort as compared with more up-to-date cinemas; music provided by one violin and a piano. Had the experiment had the advantage of the amenities of an up-to-date cinema, I feel sure it would have succeeded."



128. The cinema as an entertainment (not only as an art form) owes a deep debt to certain pioneers. The early German UFA films for example first showed to many people that the film was a serious dramatic entertainment. More recently from France M. Clair has taught us that the talkie can be a delicate instrument of precision. The early UFA films were looked on askance. The Russian films only emerged by slow degrees. The René Clair "talkies"—"Sous les Toits de Paris" and "Le Million"—were an immediate public success in London, and at least "Le Million" is being welcomed in the provinces. We hope that this is an earnest of the taste of to-morrow. The last ten years have been years of rapid development, so rapid that, like the pioneer films of ten years ago, the modernist films of to-day may in a year or two have little more than historical interest. Meanwhile, the service which such films as these have rendered is not confined to those who have seen them. Their rumour has brought a new and critical audience to the cinema, which is prepared to believe that the film is a serious form of art, worthy of respectful consideration. This audience (our second group) is impatient; it has been beguiled with difficulty to the cinema; and if the right fare be not provided it will hardly be retained. With the victory of the talkies and the circuits, there is hardly a cinema to which it can go with certainty for films which are in advance of public taste; and in default, it is turning from the films altogether. A strong movement towards a chain of repertory theatres might keep this audience and its influence in touch with the cinema.

Influence of  
Good Films on  
Educated Public

129. The cinema will always retain the third group, deeply interested people who will search for their films and will study a bad film for the sake of minor excellences of production. They will provide the nucleus for effort in the provinces to promote cultural activity: the local film society, for instance, or repertory performances and special shows on Sunday afternoons or evenings, and for children of school age. Their enthusiasm should be used, and strengthened by organisation; their knowledge may be of great service. For there is a danger lest excessive zeal, through ignorance, defeat its own ends and help to widen rather than to heal the breach between the cinema and culture. It is no good showing an audience of working girls a boring film and telling them that it is "high-brow." Comedies (we repeat) may be excellent fun, good for children, well photographed and well acted. The film with an "A" certificate may be good healthy fare for adults; the alternative film with a "U" certificate may be mawkish trash. Some gangster and detective pictures have been among the best made films, an exciting story well told, harmless to a generation inured to sensationalism. Unless a thoroughly good film entertainment is provided at shows specially organised by authority (intellectual or moral), the audience will associate "good" films with boredom, and will regard authority as hostile to enjoyment. (Throughout this Report, when we speak of the entertainment film, we mean by a "good" film not an "improving" film, but a film that is good of its kind,

Special Per-  
formances.



whatever that kind may be.) Again, if special shows are not run with the goodwill of the exhibitors, if the exhibitors are made to feel that they have authority against them, they may make less attempt to raise the standard of their public performances. The activities of vigilance committees which have constituted themselves in several towns may lead to either danger, if they convey an impression of hostility to the cinema.

Children in  
Public Cinema.

130. There is particularly a danger lest the attendance of children at public cinema performances be regarded as of itself a bad thing. We have already deplored (Para. 59) the tendency to concentrate on the negative point of view in considering films for children. We have also discussed the training of a child's taste in school and the type of film which he may be shown at special matinées. (Para. 111.) It remains to consider the child as a unit in the cinema audience of to-day, but it is exceedingly hard to arrive at the truth as to what a child really thinks. He is quick to see that the questioner is going to form a judgment, and may do two things. He may give the answer he thinks is expected, or he may say what he thinks will cause the questioner to think well of the child himself or of his class.

"School Children  
and the Cinema,"  
1932.

The Report of the Chief Inspector of Schools to the London County Council, *School Children and the Cinema*, recognises and eliminates this factor in so far as is possible. His information was obtained from the Schools by teachers and inspectors, that is, by people who knew the probable attitude of a child and were on their guard against drawing unsound inferences. The field of enquiry consisted of 20 schools comprising 89 departments, boys, girls and infants, distributed all over London; a total of over 21,000 children. Taking children of all ages attending school from three to fourteen or over, nearly 9 per cent. go to the cinema twice a week, 30 per cent. once a week, 48 per cent. at irregular intervals, and 13½ per cent. not at all. A striking feature of these statistics is "the unexpectedly small degree to which regular attendance at the cinema diminishes as the age falls"; thus from 11-14 it is 40·9 per cent., from 8-10 it is 41·1, from 5-7 it is 36·5, and under 5 it is 30 per cent. Of 1550 children under 5 who were investigated, 63 per cent. attend performances, and about half of them regularly. The incomes of the parents seem not greatly to affect the attendance. In some schools the poorer children go more frequently than those who are better off, and the children from an East End school not infrequently go, usually with their parents, to a high-priced West End theatre.

The Films  
Children like.

131. The preferences of the children were investigated, and the report states: "After allowance has been made for the personal factor in the enquiry, it remains true that the order of preference for the classes of film differs not only according to sex but to some extent according to district. It is not possible therefore to set out with complete accuracy



any generalised order of preference. It is possible, however, to give some reliable indications of the probable truth :—

✓“(1) Cowboy films are popular at all ages, but they are more popular with the boys than the girls, and with the younger rather than the older children.

✓“(2) War and adventure are very popular with the boys. War is rather more popular with boys of 8-10 than with those of 11-14. With girls war films are definitely unpopular ; but adventure films are popular.

✓“(3) What go under various names as ‘mystery,’ ‘detective’ or ‘crook’ films are high in the order of popularity for boys, and popular, but to a considerably less extent, among girls.

✓“(4) Comedy or farce films, as such, are not placed very high in the order of preference for children of 11-14, though they like the comic element in detective or adventure films.

✓“(5) Topical films, nature films, travel and animal films seldom occur high in the order of preference. Sometimes they are definitely placed last. Such films are relatively unpopular where, as in the commercial picture house, they are shown side by side with sensation or adventure.

✓“(6) ‘Romance’ or ‘love’ stories are definitely disliked by the boys. Frequently they are placed high in the order of preference by girls, 11-14, and where in oral questioning they are reported to be placed low, the enquirer always gives the warning that the answers, for reasons already given, are far from trustworthy.”

132. The report confirms other evidence which is forthcoming from inside the school (Para. 102) of the special reaction of the dull child to a film. “Some children absorb film knowledge which seems to be kept in a mental department used in school only when an appropriate stimulus is applied. Children who seem dull and are in fact silent when ordinary school work is the subject of conversation, wake up, take eager part in the discussion of films, and display rather surprising knowledge. It is stated over and over again that the teachers themselves were astonished, when they explored it, at the store of film information possessed by their pupils.” An inspector, commenting on the knowledge of cinema matters displayed by girls in response to questioning, writes : “One backward girl of nine, who had never before been known to volunteer a remark in class, became voluble on the subject ; she goes to the cinema twice a week. Another ‘dull’ girl in a top class became very animated ; she took the lead, showing an intimate knowledge of the names of actors and actresses, and discussed very eagerly all the questions raised.” Emphasis generally is laid on the stimulating effect of the film. An inspector writes : “The headmaster does not think the films have a great influence on character except in so far as they increase the store of knowledge, broaden the children’s outlook and make them more alert. Surprisingly good answers are given in history and geography where knowledge has been obtained

**Stimulating  
Effect of Films.**



from films. I certainly think the films do broaden children's minds, and that children learn a good deal that is valuable. Their critical faculties are sharpened ; and they get an idea of places, towns, scenery, and life in other lands that is all to the good. I am not so much in favour of the romantic type of film which appeals so much to the girls, but on the other hand I do not think it is so likely to have so bad an influence as the silly books which they would have read (and which their elders did read) years ago. These drugged the mind much more than the films. In watching the latter, one has to be critical and alert ; every one has a right to an opinion on films, because every one sees them and there are no established canons of criticism on an art so new." Again : " All the teachers agree that the cinema is invaluable for originating clear ideas and extending knowledge."

General Effect  
of Films on  
Children.

133. As regards moral effect, the report states : " All the inspectors who mention it, and in this they are supported by most of the evidence of teachers, are convinced that the morally questionable element in films (*i.e.* that reserved for adults) is ignored by children of school age. The element which the adult would most deprecate to be put before children does, in fact, bore them. That it may do harm in particular cases is not denied, but there appears to be no widespread mischief. It does not follow that this would be equally true had the enquiry included young people, say, of fifteen to eighteen years old."

The Chief Inspector sums up : " My general impression, after reading a fairly large mass of evidence carefully, is that there is no need for serious alarm. Boys do imitate the dashing or the desperate film hero, and the girls do worship him or pine to be ' her.' But is there anything new about this ? The film is no worse than the old time ' blood,' universally read by the boys only a few years ago. It is no more falsely sentimental than many of the feminine equivalents of ' the blood.' What man of fifty has not been a pirate in his youth ? These children at least seldom see anything on the film in which virtue and right are not merely ultimately, but immediately triumphant ; that is, at the end of twenty minutes. Evil, on the films, never pays. The crook is always frustrated, and the amateur, if not the professional, detective is always successful. It is quite evident that the children expect this to happen ; and that the vindication of the virtuous, the oppressed or the sorely tempted satisfies their elementary ideas of justice. I think it very likely that the war films, ' Journey's End,' ' The Victor of Verdun ' and the like, which, I understand, do purport to show the violences and cruelties of war, do more real mischief by frightening the children through their realistic detail than all the ' romances ' or ' crook ' films, which children (or most of them) know to be false to life."

Recommendations of the  
London Report.

134. The physical effects of sitting in a stuffy room must be considered in relation to the alternatives available, which are few ; and the concluding



recommendations, which are moderate and will not seriously be disputed, stress the need for better outdoor provisions :—

“ Since children could spend their leisure in far better ways than by attendance at ordinary cinema performances as now organised, the following measures would undoubtedly be worth the attention of public authorities and of well-to-do people of good intent :—

“ (1) The further extension of playgrounds and playing-fields.

“ (2) The provision of alternative means of recreative occupation such as workshops and playrooms.

“ (3) Provided children's performances continue, the extension of cheap cinemas organised by missions and religious and philanthropic bodies at which healthy film performances showing vigorous adventure and amusing films, as well as travel, natural history, etc., could be given. For these the East End Mission shows, and perhaps, even better, the excellent cinema shows at the Imperial Institute, form examples.

“ (4) The better and closer regulation of children's performances in respect both of the conditions as to ventilation and the type of film shown. If it is practicable, war films should be prohibited for children.

“ (5) It may be right to prevent altogether the attendance at cinemas of children under, say, seven or eight years of age. This would be difficult to enforce, would prevent the elder children taking younger children with them, and would not ease the burden often borne by mothers of the wage-earning class. It is a matter upon which public opinion needs to be educated.”

135. We quote from this report at length, as it is both the most thorough and the most authoritative enquiry which has yet been undertaken into the effect of the public cinema on the child. Its emphasis lies all on the side of the good which the film may do, and on its importance, rather than on the harm which it is doing. The report may thus serve to allay alarmist views as to the evil effect of the cinema which have received considerable publicity. The report contains an interesting comment by an inspector on this point: “ On the whole, the investigations left me with the impressions that there is no cause for alarm over the attendance of children at cinemas *on account of what they see*. What does emerge, however, in a very striking manner is the fact that children would welcome more of the healthy adventure type of picture showing life in other lands ; in short, that children ask for children's pictures.”

**Need of Films  
suited to Child  
and Adult.**

Unfortunately, producers have given us fewer adventure stories, historical romances and outdoor films generally since the coming of the talkies, partly perhaps owing to early difficulties of recording out of doors. The kind of entertainment that is as suitable and enjoyable for the child as for the adult is being shouldered out of the cinema programme. This is serious : for it is at least as important to produce regular public entertainment suited to the family party as to provide occasional children's shows. There is now evidence of increased production of films likely to



suit both adult and child. It is production to which English studios are particularly suited, and need in no sense be childish; the child is probably better equipped than the adult to pick up subtler points of film craft. Nor need it prevent the production concurrently of robust adult fare, designed for stronger palates. We look forward to a time when the larger towns at least will have a series of cinemas which cater for different tastes along lines which the public recognises. What is often a competition in sensationalism may perhaps be replaced by the deliberate cultivation of a particular audience: the "highbrow" or repertory programme, the adult entertainment, and the family theatre.

**The Public  
Cinema and a  
Film Institute.**

136. Is it possible to influence programmes in the public cinema house by legislation? Two methods have been tried. In Germany entertainment tax is remitted on films approved by the Institute. In Italy at least ten minutes of film approved by the Luce Institute has to be shown in every public cinema programme. But in spite of the success which has been claimed for both these methods in other countries, we doubt the advisability of attempting to apply them in Great Britain. One quasi-educational film in a possibly bad programme is of little use; and special programmes for special audiences—Sunday film-goers, adult education bodies—can only touch the fringe of the problem. It is the average public cinema programme which counts. This can certainly be influenced by the German method (remission of entertainment tax on approved films), which would undoubtedly have an effect beyond the repertory theatre or special show; but it will, we believe, be more effectually influenced through the goodwill of the audience than through legislation.

On the other hand, there is much to be said for the institution, for home as well as for foreign use, of a certificate which is neither "U" nor "A," but is given to films having in the wider sense educational (including "interest") value. Such certificates given by a Film Institute which was trusted by the thoughtful public might do more than anything else to encourage a positive outlook on cinematography and the production of first-rate films. Is this a good film for me to see and to encourage others to see? Not, is this a bad film which ought to be banned? Until the public learns to ask the first question and not the second, there will be little progress in adapting the new medium to our needs.

**An Informed  
Public Opinion.**

137. But we want to make it clear beyond all question that we do not advocate a bureaucratic control of entertainment. We have stated clearly in this chapter that, by a good film, we mean not a goody-goody film, but a film which is, whatever its type, entertaining and a work of art—a definition which would include a play of Shakespeare and a revue by Mr. Noel Coward. The functions of an Institute would be suggestive. Its interest in the entertainment film would be to ensure that informed opinion was able to express itself and to exercise an influence on pro-

duction. It could focus intelligent adult thought throughout the country. It could link up isolated workers and thinkers by, *e.g.*, the issue of a review and of press articles, or by lectures and meetings at important centres such as universities. It could bring into relation two groups of interested people whose paths at present may lie apart, the student of cinematography and the adult education worker. There are scattered bodies of people in clubs, institutions, workers' colleges and literary circles who would welcome better pictures, form their own film groups, and fill repertory theatres: they were staunch supporters of repertory drama in the past. The need is for organisation and for an influential and representative body which could approach the trade: a body which would represent the now disconnected members of the thinking public, and through specialised weekly and monthly papers could advise them on films, as they are now advised on their reading and hobbies; which would be able to call for worthy films and to supply an audience which would make them profitable. We need, in fact, both public opinion which will appreciate and demand films which as entertainment are really good of their kind or have more than entertainment value, and a national tradition of film production which will supply that demand.



## CHAPTER VII

### THE EDUCATION OF THE ADULT

#### The Scope of Adult Education.

138. Adult Education is a term which can cover almost the whole range of man's knowledge or endeavour, or it may be used in an honourable but restricted sense to describe intensive study undertaken by men and women whose early education has been interrupted. If in the past there has grown up a somewhat artificial distinction between the two uses, to-day those who serve Adult Education in the more formal sense are deeply concerned to broaden the basis on which it rests ; to extend the scope and aims of the work ; and to use all new means to their ends which modern invention suggests. Formerly, it is true, there was a tendency to distinguish sharply the vocational from the cultural, the technical school from the art school, the class in mechanics from the class in economics, apprentice training from learning to read good books. Now, increasingly, teachers and learners are realising the interdependence of art and craft, of skill and knowledge, of technology and civilisation. Applied to the schools, this means that an education for industry or commerce is recognised as a good preparation both for life and for work : applied to adult classes, that properly related technical study will improve man's proficiency for both. The academic fallacy is passing with the dominance of the printed word.

#### Influence of Mechanical Aids.

139. The new visual and aural aids to learning are (we repeat) challenging the long-established dominance of the printed word. The gramophone, the cinema and broadcasting (perhaps soon television) are now recognised as a force in national life. The country's need is to control the machines and make them its servants not its masters. (Para. 16.) Nowhere can they serve us better than in Adult Education, as mechanical aids to knowledge and enjoyment, for the benefit of men and women, many of whom are seeking either or both apart from their ordinary day's work. This the leaders of the movement have recognised. The British Institute of Adult Education was one of the two parents of the Commission, and for five years its Cinema Committee has been doing missionary exploration. It organised in 1930, and again in 1931, in conjunction with the Commission and the British Association, an exhibition of mechanical aids to learning. The considerable cost of this exhibition was met by the fees which trade firms were ready to pay for room to advertise their wares. Out of the interest aroused by these exhibitions has been born a

quarterly review of modern aids to learning, *Sight and Sound*, which the Institute has produced. (Para. 11.)

140. Both the exhibition of mechanical aids and *Sight and Sound* (by title and content) emphasise the kinship of the machines. We are concerned first of all with the cinema, with the special place it holds in entertainment, and with the special contribution it can make to education. But our Project of Enquiry referred not only to motion pictures but to "similar visual and auditory devices." If in this Report we deal only with the film it is not because we conceive of the film in isolation, but because time has been lacking for further investigation. Indeed, an enquiry into the use of the gramophone—another derivative of the exhibition of mechanical aids—is now being undertaken by the Committee which organised that exhibition. We believe that a National Film Institute would keep in close association with developments and research among other visual and auditory aids. Already those schools which make use of the school broadcast lessons are being encouraged to illustrate them by suitable films recommended by our Commission. Again, the Blattnerphone, by recording the broadcast speaker's voice on a steel ribbon or wire, enables the talk to be given over and over again in the voice of the speaker himself: a combination of gramophone and radio. Television may soon make the speaker visible and so combine radio and film. This group of technical devices should be watched and studied as a group by those concerned with Adult Education, who (we repeat) have a special need of the service which they can render. It should not be left to "big business" alone to envisage a unity of mechanised entertainment in the future. (Para. 16.)

Kinship of the  
Machines.

141. The machines can render great service to the adult student, but they must be intelligently and sanely used. There are critics who are always ready to say: "You are claiming too much for the machines, and the use of such aids encourages slipshod work." There is no room for the pedant in the modern scheme of education; and <sup>1</sup> "it is the pedant above all other who commits the error of estimating the instrument above the ends which it is designed to serve," just as it was the pedant who exalted the written word above its message. No machine can supplant the teacher, it is merely another tool to his hand, if he has the skill to use it. For the successful film lesson as for the school broadcast both factors—the skill and the tool—are necessary: also <sup>2</sup> "the minds of the teachers must be attuned to the idea of using the lessons not merely for novelty's sake but as a new instrument for education in a changing world." That the use of mechanical aids encourages slipshod thinking is flatly against the evidence. (Paras. 100 ff.)

Limits of Use of  
the Machines.

<sup>1</sup> Prof. A. E. Heath in *Sight and Sound*, Spring 1932.

<sup>2</sup> Miss Mary Somerville in *Sight and Sound*, Spring 1932.



### Field of Adult Education.

142. Adult Education, as we conceive it, is highly diversified. Some of its component elements have a fixed habitation and a corporate life, some of them are informal groups meeting where they can. It includes major teaching organisations, whole time and part time, such as universities (including medical and engineering schools), technical colleges and evening institutes; other localised institutions owning or occupying premises, such as Y.M.C.A.s, village halls, working men's clubs and co-operative guilds; groups of students working under the auspices of voluntary associations, such as the Workers' Educational Association or National Adult School Union, or in local authorities' classes and making temporary use of such premises as public libraries, council school rooms; and informal fireside groups and study circles meeting in private houses. As a constituency for the showing of educational and cultural films, this audience is almost untouched. It is an audience of which the trade has so far taken little account, though it has been quick to realise the potential demand that exists in the schools. Yet we believe that Adult Education will provide a large and constant market for the right type of films, which may even turn out to be more profitable to the adventurous producer than the schools. Leaving aside the major localised institutions, there is a nucleus of at least 60,000 students in classes grant-aided by the Board of Education and by local education authorities; and the Evening Institutes maintained by local education authorities contain as many more. Apart from regular students there is an outer ring of several hundred thousand adults, who, though not regular students, take part in some form of organised mental activity and recreation: handicrafts, domestic studies, hobbies, study circles, in bodies such as the National Federation of Women's Institutes.

Mr. C. J. North, late Chief of the Motion Picture Division of the Bureau of Foreign and Domestic Commerce, U.S.A., says that "in the States over 47,000 non-theatrical standard projectors are believed to be in operation, and twice that number of 16 mm. projectors. This estimate includes all kinds of educational institutions, as well as chambers of commerce, churches, clubs and welfare societies." We commend this statement to the notice of British producing firms.

### Adult Education Audiences.

143. We have spoken of the "Adult Education audience." In fact, it is not one but a dozen different kinds of audience which between them make demands on the film co-extensive with the limits of cinematography. From inside the movement these distinctions appear obvious, but the film trade will want to know not only what audiences Adult Education can supply, but also what are their needs. We may therefore attempt a cross-classification in terms of film requirements. These are, broadly, two: teaching films produced by the collaboration of tutor and film expert, and film shows in the public cinema which meet either special needs or an exacting taste. We arrange the groups in an ascending sequence from the specialised to the general.



There is first the film for higher technical instruction, and scientific record in work of university standing ; then the film for use in technical schools, demonstrating, perhaps, the application of mechanical principles ; then the film for use in industry to demonstrate processes to the worker, to train apprentices, and to guide young people in choosing a vocation ; the film for training in a special subject, such as agriculture ; the film for propaganda in respect of national issues such as public health and infant welfare ; the teaching or interest film, helping the tutor of a university extra-mural or Workers' Educational Association class by demonstration or illustration ; general interest (or other) films for audiences of a special type such as educational settlements ; film programmes for showing on special occasions such as Sunday afternoon matinees ; and films of special artistic merit or cultural interest for local film groups or societies.

The whole of this sequence may be called Adult Education. The various types shade into each other, and their needs extend from the film as a documentary record at one end to the film as entertainment at the other. How to discuss these needs is a matter of convenience. We have, in fact, dealt with film society membership as a unit in the public cinema audience, since it may exercise an increasingly important influence on the development of the entertainment film. We also treat scientific films as documents, since it is their value as a record of investigation rather than as a teaching medium which has so far been developed. But linking all the groups together is the fact that one individual may appear in several groups—as a student of engineering, for example, and as a member of a film society. Familiarity with serious films in the lecture-room will encourage an informed interest in cinematography, just as in school the intelligent use of teaching films may help to train the child's film taste. General observations as to the value and use of the teaching film, which are true for adult and child alike, have been given in Chapter V. and are not repeated here.

144. Three enquiries for advice and help which the Commission has received illustrate types of special film show which interested bodies and persons will increasingly want to give.

Films for showing on Special Occasions.

The Borough Welfare Committee of an industrial town had been impressed by the lack of opportunities for young people to get reasonable recreation on Sunday evenings. With the approval of the Town Council, to which the Committee was in official relation, it approached the local exhibitors. The intention was to give shows of entertainment films which were good of their kind (not necessarily educational) in one or more public cinemas at 8.30 P.M. The first agitation over Sunday cinema opening temporarily quashed the idea.

A suffragan bishop desired to forestall uncontrolled Sunday opening by setting up an unofficial committee representing the trade, the churches and the public, to organise in the urban centre of his sub-diocese Sunday



cinema entertainments, with good feature films and a spice of instructional "shorts." A scheme was propounded, but was defeated by a vote of the Town Council, the licensing authority.

A group of interested people in a northern County Borough wanted to run a film week-end, organised mainly by an educational settlement. They asked for men with knowledge, critics and producers, to come down and talk to them about films and show them examples of excellence. The week-end was arranged.

Difficulties of  
getting Films.

For any such venture, as for the isolated repertory cinema, the difficulty is to get films. Once or twice it may be managed, but if the shows are repeated troubles begin. It does not do to show anything but the best films; they will be judged by public cinema standards. Unless a thoroughly good film entertainment is provided at shows specially organised by authority (intellectual or moral), the audience will associate "good" films with boredom and regard authority as hostile to enjoyment. (Para. 129.) Yet it will not pay to book a modern sound film for one, or at most two showings. It is a choice between using good older films or one of the "features" running in a public cinema in the locality. Yet such shows as these should be encouraged in every way (not least by the trade), as a means of bringing into the cinema those scattered bodies of earnest students of life and letters who would welcome better pictures, and if their interest were once stirred, would form their own film societies and fill repertory theatres.

A Film Institute would perform an important function in arranging to distribute at a reasonable cost suitable films to such bodies, either direct through its central film library or indirectly through a trade organisation.

The Main Body  
of Adult  
Education.

145. It is for the main body of Adult Education, voluntary classes of adults who are trying to fill in gaps in their early education by study undertaken during their leisure, apart from their ordinary day's work, that mechanical aids to learning can perhaps do most. So far the film has been little used by them, but the gramophone and wireless are already tried instruments. There is a demand both for films of general interest to be used in settlements and clubs with discussion groups, and for deliberate teaching films to be used with tutorial classes. We believe that the reality and extent of the demand can be easily proved and will more than justify the production of special films. The extra-mural departments of universities, linked with the Adult Education organisations within their spheres of influence, have a great opportunity to display leadership. They have the power to direct experiment, to organise the demand for films, to advise on their production, in short, to develop the use of the film constructively in Adult Education.

The Interest  
Film.

146. The wide range of subjects taken in such classes as are organised by the Workers' Educational Association, Adult School Union, Y.M.C.A., educational settlements, National Council of Labour Colleges, etc.,



affords ample opportunity for the use of films, gramophones and wireless as accessories or stimulants to discussion and study. Thus, the gramophone has been used in musical appreciation, elocution and drama. Around the broadcast talks a network of discussion groups has grown up, which now numbers 1000. Most of these informal groups meet in clubs, institutes, churches, settlements or private houses, to discuss problems of the day, literature and scientific problems. Films could provide equally well the material around which discussion groups could be built up. Many films in general currency would be suitable if they were distributed centrally at a reasonable cost. But there is also a demand for the production of special films designed less to give information than to provoke comment and even disagreement: films stating a problem in, say, heredity, economics or social questions. Even literary subjects might be capable of this treatment. Printed abstracts or supplements would have to be circulated to guide the leader in his handling of the discussion. We can imagine, for example, what value a good Settlement leader would find in discussions of this kind in, say, an unemployed miners' club in Wales, and what different types of film he would be able to turn to his purpose.

✓ 147. To classes which are carrying on more detailed study of one subject under a tutor, the film could be of service in two ways. It could give a general background of information to fit into a course of lectures on a specific subject; or it might fill a place in definite instruction: two uses which we have already distinguished in relation to schools. (Para. 87.) In both cases the film will need to be made by producers and class tutors in association. The Teaching Film.

The Historical Association, as a pendant to its school experiment (Para. 97), showed the League of Nations' Film, "The World War and After," a genuine teaching film designed for mass showing, to several W. E. A. Classes in Yorkshire. One student wrote: "The adult student's brain is not fresh when he starts his work, and also he is often working against time. Many points that would take hours of study alone or perhaps much of a teacher's time could be shown on the films and be instantly grasped by an adult student. Many an adult student who wishes to take a course in Modern History is handicapped by his lack of knowledge of the past, but does not wish to spend a long time in studying this. A short course by means of the film would bring the past and its lessons before his mind in an attractive and effective way." Again, "they help out the imagination by making general reading seem more particular." The first of these quotations expresses a point of view which is important. But we must make it clear that we do not believe that history, or indeed any other subject, can be taught by films alone. At the same time historical and economic films must be produced, and the Historical Association has already suggested the lines which experimental work should follow.



**Propaganda for Education.**

148. In subjects of a practical nature there is also room for instructional films to demonstrate special stitches in needlework, processes of first aid, home nursing or cooking, bee-keeping, gardening, etc. There is also a possibility that the display of films dealing with biological and scientific, economic and historical or literary subjects, might be made use of by educational settlements, evening institutes, colleges, branches of the Workers' Educational Association as a means of recruiting new students for classwork. In this connection we reproduce a statement submitted by Mr. E. Green, Organising Secretary of the Workers' Educational Association, setting out the point of view of voluntary bodies :—

“ There is an immense need for a series of films on the work of educational bodies. One can hardly over-estimate the propaganda value of a film descriptive of the work of an organisation like the W.E.A. Some effort has been made by still pictures to illustrate its classes, summer and week-end schools, rallies, dramatic work, and social and rural efforts. A talkie showing a round of visits to classes, with excerpts from lectures and discussions and showing summer schools at work, would stimulate the demand for Adult Education more than any other method. Again, the tremendous value of a film on Education itself, types of education—new experiments in education—review of educational progress—education at its best in ideal conditions and at its worst in backward areas. Nothing would be more calculated to further educational progress than a visual revelation of education as it could be revealed from the nursery school to the university. This of course raises the most important question facing voluntary bodies. They know the value of the film as an educational and propaganda asset, but the cost of production and maintenance is such that they cannot face the responsibility. If the two films indicated are to be produced, it could only be made possible by the generosity of one or more of the educational trusts.”

**Experimental Work.**

149. Meanwhile experimental work is actually proceeding : we give two instances. In South Devonshire, under the auspices of the Workers' Educational Association, a promising experiment has been undertaken to test the practical value of films in Adult Education. This takes the form of, first, the formation of a film society in a market town to show cultural films on Sunday evenings ; secondly, the presentation, with the aid of a touring van, of selected programmes of educational films to a group of villages unprovided with cinemas ; and thirdly, the production of amateur films. The local resident Workers' Educational Association tutor is in charge of the experiment.

The talking film obviously holds great possibilities in language teaching. A series of films in English Phonetics is now in course of preparation by Messrs. British Instructional Films Limited, under the educational guidance of Mr. A. Lloyd James, who has already used broadcasting successfully in the teaching of English. {The first film of the series was demonstrated at the Exhibition of Mechanical Aids to



Learning in 1931. In this film a Cingalese asks the way from a paper-seller in correct English but a non-English intonation. He gets advice as to the rhythmic difference between modern English and a modern Indian language, returns to the paper-man, asks the same question and is understood at once. The film is called "Forty-eight Paddington Street."

150. Technical schools and colleges are concerned with the applica- **Technical Education.**  
tion of Science to the fundamental industrial and commercial bases of modern civilisation, and with the development of a culture which shall be in harmony with the needs and aspirations of the people of a rapidly changing world. For these reasons, those responsible for these institutions are ready to profit by any method of education which can serve these two ends. Many technical institutions are aware of the service that cinematography can render, and have co-operated in its application to educational needs. The Regent Street Polytechnic has for years set a notable example, and it has taken the lead in adapting cinematography to its use. In its theatre it runs a continuous educational repertory programme, and its demonstration theatre is at the service of educational research. We desire to offer our thanks for the many hours during which we have enjoyed its use and the valuable help and advice of Mr. J. L. Hibbert. It is not too much to hope that, if public facilities are lacking, the provincial technical colleges, which for the most part have ample and suitable buildings, may become cinema repertory centres.

The instructional aim of technical education makes it necessary to impart precise information in pure and applied science with concrete and definite illustration by experiment and demonstration. We believe that the film will become a material help in this process of demonstration, and we have support for this view from the replies of Principals of technical schools to a circular letter of enquiry.

One Principal writes: "I believe that there is a field for films specially constructed to illustrate fundamental ideas, such as the motion of equivalents of forms of energy; for films broadly reviewing sections of mechanics, such as ideas of force, mechanical advantage, velocity ratio, units of work, etc.; and for films illustrating sections of mathematics, such as loci, areas of abounding faces of solids, relations between linear dimensions of solids and volumes, ideas on growth and the growth of curves. I think that films should be used as a survey of what is being taught and as a means of widening the scope of illustrations, for example, trade processes—say, making of incandescent electric lights, rolling of steel rails, etc.; industrial operations such as the building of a large structure, etc.; processes involving slow passage of time, such as the growth of a plant, ferment, corrosion, etc.; and visual illustrations, *e.g.* of passage of electricity along wire, electro-magnetism, transformations of energy, structure of matter."

We quote this at length as support from the most exacting quarter



of the contention by recent research (notably the Middlesex Report) that the film may be a vehicle of direct instruction as well as of suggestive illustration.

On the side of general illustration another Principal writes : " There is a big field for the use of the cinematograph in demonstrating the up-to-date results of research in all departments of commerce and industry, including transport, to older people who have passed the stage of attending normal courses in technical colleges. It is well known that visual impressions are much more penetrative and persistent than aural impressions, and consequently demonstrations by films are far better than mere lectures."

#### Industrial Training.

151. The actual use of films in technical schools does not come up to this promise, because the films are lacking. A few exist : for example, a six-reel film showing the working of an internal combustion engine, which is in advance of current practice in adapting cartoon work (Felix the Cat) to exegesis. A fortuitous selection of films is used by industrial firms to train their salesmen, charge-hands and apprentices in the processes of the trade. These films (some of them excellent) were often produced for some other purpose : as interest films in a public cinema programme ; as an advertisement of the firm's work ; and as popular science. Messrs. Lyons, for example, have had films prepared for the instruction of waitresses and saleswomen ; Messrs. Vickers Ltd., to demonstrate the products and processes of their group of companies. Their total volume is considerable, but many are out of date and few suitable for instruction. Some few, produced as industrial teaching films, have been imported by progressive firms from America. Opinions from America, Italy and Germany endorse the value of films for teaching skilled, and even unskilled, men their work, and for interesting the machine-minders in the purpose of their operation. Examples of French organisation are given in Appendix C ; a library of technical and vocational training films is kept in Paris and loaned to provincial centres. In England (to repeat) there is no central organisation whose task it is to collect evidence as to the need for particular films, to co-operate with the trade in their production, and in their distribution to firms which want to use them.

#### Scientific Management.

152. The film has been used as an instrument of scientific management in industry. Processes have been filmed to enable the management to study the elimination of waste motions, the co-ordination of movement, and the efficiency of types of machine and of individual workers. An American firm took shots of its workers performing their tasks, and used this to demonstrate to the slower and clumsier how they did an operation badly and how it might be done well. The result is stated to be an increased output of fifty per cent. " If larger economies to be realised by process of rationalisation are to be demonstrated to the general



run of manufacturers . . . it seems essential that films should not be limited to photographs of organisations in operation, but be specially constructed for the purpose. They should show not only the workshops of a scientifically run factory . . . but should go behind the workshop and demonstrate the actual operation of the organisation which makes orderly machinery possible."

The International Educational Cinematograph Institute carried out last year an enquiry into the use of the cinema in industrial training and scientific organisation in industry throughout the world. The whole subject was discussed in a special number of the *Rome Review* of July and August 1930.

153. At the other end of the scale the film has been used to guide the adolescent in the choice of a career. Little has been attempted in England, but the Institute of Industrial Psychology has, we understand, made one film with good results and is carrying out further experiments. The reports of European and American experiments are interesting, even if they must be followed with caution. A report from Düsseldorf states: "The knowledge and tastes gained by young people at school . . . may at times lead them to select a trade . . . which proves to be unsuited to their capacities. Cinematography can give a visual knowledge of the requirements of each trade and can, above all, awaken potential tendencies in the mind of the looker-on. . . . The film is made use of to-day in many centres as a complement to teaching and selection of a trade. Two interesting films on these lines are: 'From the School to the Workshop' and 'Unemployed.' The provincial labour office of Düsseldorf is responsible for these films."

Vocational  
Training.

A child or adolescent may have only the vaguest conception of the work which he wants to undertake, as is shown, for instance, by candidates for the elementary teaching profession in their reaction to a first teaching trial. In some industrial areas the child leaving an elementary school may pass almost automatically from school to a staple occupation. Where there is a choice, the guidance of the Juvenile Advisory Committee or Employment Officer at school-leaving conferences is a valuable social influence. The use of films by such officers unconnected with a larger film service would be impracticable; but if the school cinema becomes general, the vocational guidance film could do valuable service.

The Ministry of Labour has used the cinema to bring to the notice of unemployed men, women and boys the facilities afforded by the Assisted Passage Schemes to the Dominions, arranged under the Empire Settlement Act 1922. Films were made in co-operation with the Australian and Canadian Governments, and were shown at special meetings and in ordinary cinema programmes. The showing of films was combined with other forms of publicity, and it has been difficult to assess separately the value of the films. The Ministry believes, however, that

Ministry of  
Labour.



the films "impressed upon intending emigrants the necessity for hard work once settlement on the land in the Dominions had been effected."

**Juvenile  
Employment  
Officers.**

154. The Association of Juvenile Employment Officers has given useful preliminary thought to the service which the film can render to education for industry or commerce. It envisages three types of film: first, the non-industrial film in school as part of the child's general education while still at school; secondly, the film showing generalised industrial processes applicable to groups of occupations, and the qualities of hand and eye and temperament which they demand, as a means of vocational guidance for school-leavers; and thirdly, the specialised film demonstrating one particular industrial process to the young employee of a firm. The Association envisages the formation of a Central Library of films, produced under the supervision of regional committees and loaned to local education authorities for the purpose of vocational guidance. These films would be made with the closest co-operation of the industry, depicted to ensure correct detail and appropriate emphasis.

Again, the Association for Commercial Education and Commerce at its meeting in 1931 decided that suitable films would aid the successful recruitment for factory work. In this connection we may perhaps be allowed to record that in his address from the chair Sir Francis Goodenough stated: "But in the meantime there are two very important pieces of work ready for them to undertake. The first is co-operation with the Commission on Educational and Cultural Films—a matter of very great interest and importance. . . ."

**Agriculture.**

155. Agriculture may be taken as an example of an occupation in which specially prepared films can be used to good purpose. In Europe and America extensive work has been undertaken. In the U.S.A. the Federal Department of Agriculture circulates films inculcating modern methods in forestry and farming. Two million farmers, we understand, see these films every year, and 3000 copies are circulated annually tax free. They are exhibited without charge to farmers and in colleges and institutes. Portable projectors are supplied to State Departments, which undertake to carry propaganda from centre to centre.

**Italy.**

Italy offers a good example of what can be done to stimulate agriculture by a determined Government working through a National Film Institute, Luce. In 1924 the Government launched a national campaign to bring farming methods up to date, to obtain a better yield from the soil and to increase the production of wheat. Immediately afterwards the Luce Institute released a film entitled "The Wheat Campaign," and, unaided by Government subsidies, printed 120 positive copies. The film was 2000 metres in length. It was projected on the same day and at the same hour in 100 Italian cities and in 20 other thickly populated townships. In the course of 40 days the film was shown in the schools



of 2500 communes; it is estimated that between five and six million persons watched the pictures; and the enterprise was followed with keen interest by the whole Italian Press. The success of this propaganda film induced the Permanent Wheat Committee to decide to devote half a million lire to propaganda by means of the cinema, the films to direct attention purely to technical training; that such activity be centralised in the Luce Company as being the technical cinematographic organ of the Italian State; and that a film collection dealing with agricultural instruction and propaganda be organised in connection with the Luce Company for the guidance of the movement, the collection being placed under the direction of seven of the most eminent Italian authorities on the science and practice of agriculture. This Committee was appointed by a decree of the Government.

The annotated catalogue of films dealing with various aspects of France. country life (all non-flam) published by the French Ministry of Agriculture under the title *Le Cinéma Agricole* is at once an example of how much can be done and a reminder of how little has been done in Great Britain.

156. Great Britain is accustomed to think in more modest terms. Great Britain. But the science of farming and market-gardening is highly organised through university departments of agriculture, research stations, county farm institutes and agricultural organisers, and the Inspectorate of the Ministry of Agriculture and Fisheries. The use of the cinema has only just begun, but each of these units has contributed towards it, and an important commercial firm has made a courageous experiment.

Films were used during the war by the Ministry of Information to encourage increased food production as well as for general propaganda. To the British Empire Exhibition at Wembley the Ministry of Agriculture and Fisheries contributed a number of propaganda films. Then in 1930 it took the significant step of commissioning a trade firm of experienced educational producers to make several films in collaboration with the Ministry's technical staff: these are still in circulation. The best known is "The Path to Poultry Prosperity." Again, Rothamstead experimental station, financed by the Empire Marketing Board, recently produced a film showing the effect of a virus disease on a plant. Ministry of Agriculture and Fisheries.

During the past three years a number of short films have been produced for the Ministry, dealing with the various home-produced commodities for which National Mark schemes have been put into operation, to impress on producers and distributors the benefits of the scheme, and to interest the general public. They have been produced at intervals as the various schemes have developed, a number being produced by a trade firm for inclusion in their news reels.



### Leicestershire Experiment.

157. A progressive authority for agricultural education (Leicestershire), in co-operation with the Ministry and the Empire Marketing Board, carried out an experiment in the use of films in spreading and improving the knowledge of scientific agriculture in the countryside. A motor van conveyed the apparatus and supplied power to the projector, and some ten British and Canadian silent pictures were shown, *e.g.* "Commercial Potato-growing," "The Life of a Plant," "The Rat Menace." These films were seen by 4600 people in 18 villages. The shows were preceded by a lecture on the subject given by a specialist who invited questions.

### Commercial Enterprise.

An industrial firm, Imperial Chemical Industries, has made films dealing with soil cultivation. The films show the chemical processes which take place in the soil, and the methods of fertilising which make for good husbandry. There is no direct advertising: the firm relies on the interest which the film will arouse in progressive farmers. An expert presents the film and answers questions. The films are didactic, and there is no attempt at a humorous setting, which producers have thought necessary in educational films made for general showing, though local shots are used as an attraction. The firm has had good audiences of farmers, who have asked questions. The evidence of agricultural organisers has been that many enquiries have reached their offices as the result of these films; that the films have been an incentive to new methods of fertilisation; and also that the sales of the fertiliser have gone up.

### Forestry.

A member of the staff of the Imperial Forestry Institute at Oxford had been conducting research into the habits of a wood wasp for the Government of a Dominion where the wasp was doing damage. He acclimatised the wasp and two smaller parasitic wasps in an English Midland wood, demonstrated the action of the parasites and advised the Government to cultivate them. His researches, by the enterprise of British Instructional Films Limited, were made into a three-reel film, with a synchronised lecture by the author: an example of that combination which is a pre-requisite of progress, the expert in cinema production and the expert in the matter reproduced.

These examples of unco-ordinated effort, unknown not only to the general public but to many workers in the industry, show the need for a co-ordinating constructive body, which would pool information, advise producers and aid the distribution of films.

### The Army.

158. The cinema has also been used by the Army Council for Instruction, Research and Documentary Record. A cinema service was first organised during the war when it was used mainly to provide entertainment and recreation for the troops, although at least one instructional film was produced. A special organisation was also created to control the pro-



duction and distribution of the official war films, documentary records which we discuss later. (Para. 171.) After the war the value of the film for training purposes was quickly realised, and in 1930 a small branch of the Royal Army Ordnance Corps was formed at Aldershot and made responsible for the production, issue and storage of cinema films ; in 1925 an inspection department was added. Between 1920 and 1930 some 80 training films were produced of the 35 mm. size. It was found, however, that the cost of standard size projectors and films and the necessity for fireproof houses and skilled operators made any general use of the 35 mm. film financially impossible. 16 mm. projectors were therefore issued experimentally to the military commands at home in July 1930, and a few months later libraries of 16 mm. films, which had been reduced from the 35 mm. size, were formed in the Commands.

The training films in use in the Army fall into three categories : those of general interest ; those useful in technical training ; those which are a direct aid to individual and collective training. Titles of typical films are as follows : Types of Mechanized Vehicles in the Army ; The Complete Working of the Light Automatic Gun ; The Mechanism of the Pistol, Revolver No. 1, Mark VI ; Training of Drivers, M.T. ; The Complete Oiling and Greasing of a 6-wheeled Lorry ; Elements of the Automobile ; Rifle Aiming and Firing Instruction ; Equitation Training ; Physical Training ; Machine-gun Section in Attack ; Platoon in Attack. These are all silent films. The War Office is now studying the production of a cheap sound apparatus in order to test the merits of a running commentary mechanically produced as compared with the silent film with a human commentator. It is hoped that this apparatus will make it possible to dispense with an instructor while the film is being shown ; it is anticipated that it would be of special value to the Territorial Army, particularly in cases where units are scattered and it is difficult to provide sufficient instructors. The Research Department has found "slow-motion" pictures of great value in many directions : they are especially useful in the detection of defects in the functioning of working parts. Useful knowledge has also been gained from "slow-motion" pictures of the action of various parts of experimental vehicles.

The memoranda with which the War Office has been good enough to supply us, and which are of much more than specialised interest, concluded : "The cinema is undoubtedly of great instructional value, particularly in the military Schools, and for some subjects, *e.g.* elementary mechanics, may be regarded as almost essential for quick and clear instruction. Every effort is being made to develop its use, and close touch is maintained with the Government Adviser on Cinematography and with civilian firms. With this object in view, a Standing Committee was appointed in the War Office last year whose business it is to examine the possibilities of using the cinema in the Army, not merely for instruction, but also for many other purposes, such as the encouragement of recruiting."



**The Propaganda  
Film in Busi-  
ness.**

159. Propaganda is not education ; but the films made by industrial and commercial firms to advertise their products have already been mentioned in this chapter, in employment for which they were not designed ; and as a class they are good enough to deserve record for their intention. They have been made to advertise (discreetly) the business, or to instruct salesmen in its processes. They have been used in technical schools, apprentice and vocational training, as industrial background to Workers' Educational Association Classes, as material for public school cinema societies, for instruction to elementary schools—because a film well made for another purpose is better than no film at all.

The film is widely used for indirect advertisement in America. A film teaches the house-painter his job, even to the technique of persuading the housewife that repainting is necessary. This film is issued by a firm of lead-paint merchants, whose slogan is " Make America paint-conscious." A Canadian film teaches traders how to pack goods for foreign markets, how to find new markets, how to keep up to date. Such films are shown free, both as advertisement and as instruction in salesmanship, in clubs and technical colleges.

In Great Britain traders are more conservative, but firms of advertising film producers are established to produce for industrial firms films which may be shown in the public cinema. The discreet tradition of British under-emphasis is preserved, as by the firm of soap-makers which has produced a film on whaling. The value of the synchronised lecture and the use of sound recording in representing industrial processes is stated to be increasing the value of these films. As advertisements they have proved more useful as part of a general campaign, but are not infrequently credited with making a 30 per cent. increase in turnover. As makeshift educational material we are grateful for them.

**National Health  
Propaganda.**

**Italy.**

160. Commercial propaganda may have its indirect value. State propaganda on a national issue is a direct form of Adult Education. As a method of teaching social hygiene and infant welfare the film has proved its worth. The Luce Institute in Italy has collected films of hygiene propaganda made in other countries and has produced its own. These comprise films on tuberculosis, open air life, health education for children, sanatoria, healthy houses, food hygiene, town and country life. Under the direct guidance of the Ministry of Public Health films have been produced which deal comprehensively and persuasively with malaria. In Germany the Hygiene Instruction Committee, attached to the Ministry of the Interior, has a film office which gives advice but does not produce films. The film on Town Planning produced by the Svend Naldan Atelier, Berlin, is a notable example of the cautionary use of the documentary film. In France a general propaganda commission attached to the Ministry of Labour, Hygiene and Social Welfare, distributes propaganda films directly through its travelling cinema, and indirectly through other agencies. Finally, in U.S.S.R. the production



and distribution of health films is as carefully organised as the production of other educational and cultural films. They are produced by the Commissariats of Public Education, advised by the Commissariat of Public Health, through the organisation of Mejrabpomfilm, or other production units. In the United States of America the Federal Government Departments, State Boards of Health, the National Health Council and other organisations, have distributed series of films, many of them highly specialised.

161. In Great Britain there is much voluntary effort of varying ability, but little co-ordination and less Government control. The Central Council for Health Education keeps a record of the societies which have made films and a small lending library of the films themselves. The principal medium of display are the health weeks, exhibitions and meetings arranged in centres by local authorities for Public Health. The British Social Hygiene Council, the Health and Cleanliness Council and the National Association for the Prevention of Tuberculosis own travelling cinemotor vans, fitted to give displays in any hall, which have made possible many film-illustrated meetings in the country districts. **Hygiene Films in Great Britain.**

The technical medical films of venereal disease produced by the British Social Hygiene Council with the active assistance of the medical staff of the Ministry of Health are used in the hospitals for the training of medical students, and for post-graduate work at conferences of medical practitioners.

The British Social Hygiene Council has also made a noteworthy attempt to contribute to the development of Health Education in the Colonies by mooted a scheme for the establishment of a colonial film library stocked with films made specially for their purpose with expert advice. **Colonies.**

162. The infant welfare organisation, an intricate pattern of voluntary effort and State Services, is a field where specially constructed documentary films could be a valuable aid to the nurse and doctor in clinics and welfare centres. There is no lack of organisations to be filmed, of skilled workers to co-operate in making the films, or of special audiences to see them when made. Films might be of two kinds: the particular and the general. The former would be designed for the instruction of the mothers at Infant Welfare Centres, and would be concerned with ante-natal conditions and precautions, the care of the infant, hygiene of the mother and of the child, and the toddler's early training. A specialised American film intended rather for the instruction of medical students and welfare workers was shown recently to an audience of London mothers. Experienced observers considered that it made an impression none the less on the mothers, and were encouraged to sketch out films designed explicitly to bring home to the mothers the two lessons which the clinic tries to teach: that the physical and **Infant Welfare.**



mental growth of the child depends on the care which the mother herself exercises, and that the advice given in the clinics is itself based on a direct and scientific study of the child's development. The more general films might deal with diet, mothercraft and care of the home, and would be suitable for exhibition to Women's Institutes, Women's Guilds, Girl Guides, domestic science classes, and at health weeks. The public cinemas would be open to films with a sufficient standard of entertainment value ; but either popular appeal must be subordinated to the first purpose of the film-instruction, or the film must be distributed in two editions.

#### Religious Thought.

163. The film may even be an instrument of deliberate moral persuasion. Religious bodies have not been slow to realise that it is more profitable to use than to abuse the film. Their work has not been confined to representing the countryside and people of the Holy Land, nor has it been the work of one denomination. The Religious Motion Pictures Foundation in the United States of America has produced 35 mm. films on the Life of Christ such as "Christ confounds His Critics," which is described as "on the theme of 'Judge not that ye be not judged,' " and "Let him that is without sin among you cast the first stone." The Y.M.C.A. Motion Picture Bureau of New York and Chicago has organised an extensive hire service for churches, clubs, industrial centres and educational institutions. In 1927 more than 1000 organisations outside the Y.M.C.A. used this service. In Europe the Evangelical Association of the German Trust of Berlin established a Cinematograph Chamber in 1924, which promotes the social welfare and charitable work of religious associations and demonstrates the work of medical missionaries. The Salvation Army was, we believe, the first body to use films in connection with religious teaching about 1910.

The Roman Catholic hierarchy has both given organised and serious consideration to cinematography and has encouraged the production of suitable films. Its attitude has been constructive. His Holiness the Pope issued an Encyclical, in which he praised those who promoted "really educative entertainment." The Italian *Azzione Catholica* commenting on the Encyclical stated : "We can no longer be satisfied with denouncing the immorality of cinemas and theatres. This serves no useful purpose. We must look for a positive remedy, and this is clearly indicated by the eulogium expressed in the Encyclical of all efforts that aim at promoting truly educative maxims." In 1929 the second International Catholic Cinematographic Congress, held in Bavaria, affirmed its desire to collaborate in the fullest measure possible with the Cinematograph industry for the common good. In Great Britain a film was produced to illustrate the construction and significance of the new Roman Catholic Cathedral at Liverpool.

#### Films showing National Life.

164. Perhaps the most important service which the propaganda film can render, is to record worthily and unsentimentally our national culture.



This is Adult Education both for Great Britain and for the Empire. Great Britain used the film camera during the war to show other nations British customs, British industries and national life, in face of enemy misrepresentation : national propaganda, in fact, and counter-propaganda. Deliberate propaganda of a national culture to-day is suspect : it may still be powerful, but only if the medium through which it is presented is supremely good. Yet good film-craft defeats propaganda because the audience looks at the presentation, not at the text. The best of the films recently made in U.S.S.R. and shown in Europe have been good propaganda in a setting of supreme art. Authority may have suspected the doctrine ; audiences of all shades of feeling have revered the art. In fact, successful national propaganda to-day is not deliberate but incidental. The films which a country produces reflect its national life, and every full-length film which a country exports is a gain or loss to national prestige. British life is rich in material for films which would be unmistakably British, and it may be worth while to quote at length a picturesque statement of this point of view :—

“ What we want from the British cinema is *real* films. We want pictures of real life, of plain facts, of industries and expeditions as adventurous as the wildest tales of the woolly West. We want our own country put on the map, our cities, our pasturage, our machinery, our railways, our fisheries, our workers, our traditions, gnarled and rooted in the soil as grand old forest trees. It is time that we began to be country-proud and empire-proud in the cinema, to boast a bit, to be a little swaggering for once. God knows we have plenty to swagger about. The Port of London has movie in it as exciting as anything that came out of Russia. We have tractors too, doing giant’s work on the mountain sides, though we have never made film heroes out of them yet. Russia has turned her raw materials to magnificent movie purpose in ‘ *Turksib* ’ and ‘ *Earth* ’ and ‘ *The General Line*. ’ America has long ago discovered how to make movie and propaganda synonymous. Propaganda is a grand word for a nation with spirit, but we have made a bogey of it. To our ears it means insidious discontent. It should mean strength and unity. I should like to see 1932 turned into a year of propaganda for Britain, through propaganda’s most powerful instrument, the screen.”<sup>1</sup>

165. The Empire Marketing Board has produced documentary films of this kind, which are a worthy tribute to Adult Education. The Board derives its funds from the Exchequer, and its duty is to promote the sale of British and Empire goods. It has found cinematography a useful aid, not least because the films which it has made have, as films, been first-rate modern work. The Board, we are informed, makes five different types of films for five different markets :—

“ Dramatised interest films for the cinema (such as ‘ *Drifters* ’).

“ Short interest films for non-theatrical audiences. A library of 200

<sup>1</sup> *The Observer*, 27th March 1931 (C. A. Lejeune).



of these films has been compiled. Some of these films have been specially prepared for background educational purposes, as distinct from foreground or classroom purposes (*e.g.* 'Conquest').

"Classroom films for use in conjunction with school lessons. These films deal exclusively with the economic geography of the Empire.

"Poster films for advertising. These are a new departure in film-making in England, and consist of 2-minute pictures which correspond simply to an ordinary advertisement. These films are often simply abstract designs and can be made both decorative and interesting.

"The Board have made a beginning with the production of instructional films under their mandate from the Imperial Conference of 1930. These films will be designed to disseminate the results of scientific research (*e.g.* among agricultural workers) and, in general, bridge the gap between the research station and the producer."

The organised production of more films of this kind would fill both a national and an educational need. They are essentially British documents and have their place as national records. (Para. 173.)

The Film in  
Adult Education.

166. We have covered a wide field, and it is worth while in conclusion to gather up again the threads of our argument. It will be seen that they all lead in the same direction, towards a permanent central organisation which will advise, co-ordinate and aid production.

On the one hand there is an audience of which the trade has so far taken little account: groups of earnest students of life and letters from whom local film societies and repertory audiences may be recruited, if the problem of obtaining cultural films cheaply can be solved. An Institute would both advise generally and distribute films at a reasonable cost, either directly through their central library, or indirectly through a trade organisation.

At the other end of the scale there is an insistent demand for educational films to be made to meet special needs: the demonstration of a scientific process in a technical school; the demonstration of industrial processes for the training of apprentices and the guiding of young people in choosing a vocation; films stating a problem in heredity, economics or social questions, designed to provoke comment and discussion by a tutorial class; and films providing illustrative background to a course of lessons.

It would be an important duty of a Film Institute to ascertain precisely the needs, convince the trade of the markets, co-operate in the production of the films, and direct their distribution.

## CHAPTER VIII

### THE FILM IN DOCUMENTARY RECORD AND SCIENCE

✓ 167. The film is a new kind of document for record and research. All history (from the record of the rocks onwards) is ultimately derived from documents, and the most imaginative reconstruction of past events is judged by the test of documentary proofs. The documents to which the student is accustomed, statistics, agreements, "deeds" of all kinds, tell him what was done and when and where, but very seldom how. For the facts as to how anything was done he has been dependent hitherto on verbal narrative, epic and saga, letters and despatches, and written history, latterly made popular by the art of printing; on pictures and drawings, popularised still more recently by mechanical reproductions; and finally on photography, which records situation objectively, and eliminates, in part though never wholly, the selective judgment of the human artist. Photographs in their turn have been popularised by the new mechanism of optical projection. The lantern slide presents on the screen cardinal situations which may tell their own story or may be supplemented by caption or commentary. But the picture and the photograph record only momentary situations or predicament, a cross-section, as it were, of an event or process which takes time to occur. A snapshot has great precision but no continuity. There are, therefore, whole aspects of a past event which, even with the aid of photography, have only been recoverable visually in counterfeit on the stage or in pageantry.

**The Film as a Kind of Document.**

168. Late in the nineteenth century, Edison's phonograph and Muybridge's "moving pictures" made it possible to perpetuate and reproduce processes. Muybridge was able, for the first time, to record the movement of horses, of which not only the sporting print, but also the photograph had given a distorted picture. By placing twelve cameras in a row, the shutters of which were electrically operated by the passage of the horse, he secured pictures in rapid succession of a horse trotting; he succeeded in reproducing the pictures on a glass disc and projecting them on a screen; and thus he demonstrated his contention that in trotting the horse lifts all four feet off the ground at the same time. "Moving pictures" were next used to analyse the style of men running, rowing and dancing, with a view to selective improvement, and to display clearly movements which are too quick or too slow to be detected by the

**The "Moving Picture."**



eye unaided. M. Rene Marey used films instead of a succession of plates to depict animal movements, and conducted his famous experiment to show how a cat succeeds in dropping on its paws when it is allowed to fall from a sufficient height. Slow-motion photography (extra-rapid movement of the shutter) has since resolved and analysed the rapid, delicate and complicated movements of birds and insects in flight. Accelerated photography (very slow mechanical exposure) has given a new significance to the gradual processes of plant growth and decay. Micro-cinematography joins the perception of a microscope to that of the film camera. The man of science has a new instrument for the study of the past and for the analysis of the present.

Moreover, it is now possible to record the appropriate sound with the visual image. Sight and sound have been associated from the beginning, in conception, even though with a difference. Edison (probably) first conceived the idea of moving pictures, as he felt the need for adding the visual image to his newly perfected sound record, the converse of what has actually been done. Television, which makes a broadcast speaker visible, the Blattnerphone, which records what he says on steel tape, and can repeat it, are devices for the more elaborate use of the combination of sight and sound. But they are concerned mainly with the distribution of news or entertainment, and do not at present appear to introduce any new principle of record. (Para. 140.)

#### Scope of Reproduction.

169. The film, then, is a device for record and for analysis in aid of artistic or scientific technique—the study of processes as such. But just as historical narrative transcends mere diagrammatic and statistical record, the documentary film has a function wider than unselective visual record. It perpetuates visually a great historic occasion, a great national calamity or any other non-recurring or unrepeatable event. Films of a great flood may not only be of interest to the geographer, but of value to the engineer. A visual record may aid the student of the future as well as of the past. Historical photographs, though they only go back to about 1840, are already beginning to be appreciated as documents. The film is still too recent to offer examples of such documentation outside recent memory.

The Faraday centenary brought this home. Photographic record of man and of his work began just too late in Faraday's career to present his supreme contribution to knowledge in visual form. Faraday's work in his laboratory had to be reconstructed in a counterfeit, documentary film, with a commentary by Sir William Bragg. Edison, on the other hand, lived just long enough to impersonate himself in the films which present his invention of the phonograph and of other instruments associated with his name. These make-believe documents are vivid enough to show that a genuine film would exceed them in dramatic quality by as much as they exceed the still photograph. The film records what really happened (which has been defined as the subject of all history)



more accurately than the written notes of an eye-witness, more vividly than a wireless narrative.

✓ 170. The dramatic value to future generations of historical film records is more easily assumed than visualised. The student of to-day does not lament that the news-reel camera was absent from Runnymede when King John signed Magna Carta. He does not think of the Middle Ages in modern terms. But the British student of to-morrow will probably accept the film record of the Treaty of Locarno as a part of the established order—like his fellow to-day. A more general instance are the official film records of the war of 1914-18. No one filmed the defence of the pass at Thermopylae; no one filmed the relief of Vienna by John Sobieski; but episodes of the Battle of the Somme, which may conceivably have for the historian of the future equal interest if not equal importance, were recorded by the official film camera. And the camera recorded not the major tactical moves, but the daily life of the troops, the transport of troops in pre-war London motor buses with boarded windows, a distribution of letters by the post corporal, the men who captured Bapaume warming themselves by a burning building, troops receiving their rations in the line, and L. & S.E. Railway locomotives drawing munition trains over the French railway lines. At sea there were "shots" taken from the deck of H.M.S. *Broke*, the 15-inch guns of the monitors in action at Zeebrugge, the work and crews of the mine-sweepers, and the service of the R.N.A.S. Historical Record.

✓ 171. As an instance of how a service was improvised to meet an obvious need it is worth recording the origin of the official British war films. Up to the middle of 1915 few pictures had been taken, and those mainly by private firms with an official permit. Early records, as of Kitchener's Army in training, and the first women's organisations, are, none the less, preserved. In October 1915 representative firms formed the Topical Committee for taking films on the Western front. In July 1916 the War Cinematograph Committee was formed as a single authority for all war cinematograph work. Official camera-men were sent to France and to the Fleet, and their work continued until June 1918, when it was taken over by the newly-formed Ministry of Information. The Committee assumed full financial responsibility for taking the films, editing and exhibiting them. So successful was it that by 1919, when the work finished, it had paid all expenses and given £77,000 to war charities. After the war these films were weeded out, and only those regarded as of permanent value were retained. The collection is now in the custody of the Trustees of the Imperial War Museum, and constitutes a most valuable record of certain battles and phases of the Great War on the Western and Eastern fronts. But, however successful was the outcome of an improvised organisation, the film recording of any future national emergency should be the task of a recognised and designated body. The Origin of the Official War Films.



### Daily Events in Peace.

172. As in war, so in peace, it is not only the great events which make up history, but the daily life of the nation. Furniture, clothes, slang, games, fashionable restaurants become "period" very quickly nowadays. The success of "Cavalcade," "Abraham Lincoln," or "The Barretts of Wimpole Street" shows the zest with which the public views the revival of periods which are within living memory. Faithful records of the fashions of the day are being made continually in recreational films, and are being destroyed (or stored haphazardly) when the films go out of date. Yet it is just then that they become the sole documents for whole aspects of British social history. Bound volumes of *Punch* are a document of this sort; but even a Du Maurier drawing could not illustrate so effectively as a film that very typical social incident, a Victorian lady in a bustle and train getting out of a carriage, or to-day a six-foot man getting into an Austin Seven. We suggest machinery whereby some at least of these unconscious social documents of to-day and to-morrow may be preserved for the student of the future. (Para. 185.) It has been only too truly said of other "bygones": "while you can get them you don't want them; when you begin to want them you can't get them." Some of the most important documents of the social history of England existing to-day are the letters of quite ordinary people accidentally preserved. In the same way some of the early film records which are of the greatest interest to us (Queen Victoria driving through London, for example) were preserved in news reels. They should no longer be left to chance.

It is not sufficient to rely on the accidental selection of the professional producers for the social records of the future. There is much in the life of the changing English countryside which should be deliberately recorded for the student of the future. It is intriguing to imagine a film presentation of the "Fifty Years Ago" series of articles in the *Times*. There should be an official and accepted authority concerned not only with the preservation and distribution to students of accidental records, professional or amateur, but responsible to the nation that records of national moment are deliberately made on film.

### Deliberate Documentary Films.

173. It is equally important and more urgent to obtain deliberate documentary films of the great mass of local and traditional practices and conventions which make up the daily lives of primitive, barbaric and orientally civilised peoples within the Empire, and to preserve them for future record, before they are overwhelmed by contact with Western customs. It is still possible to obtain such films by an expenditure of labour and time; soon even that will no longer be possible, for the life itself will be gone. Such films would also make for better understanding in the present. There is a growing realisation that much which seems obscure in the lives and outlook of a primitive people becomes clear when it is possible to visualise their life and surroundings as they do themselves.



174. A deliberate documentary film must be a transcript of real life, a bit of what actually happened, under approximately unrehearsed conditions. It may be incidentally a work of art, but it must first of all be the record of a work of nature faithfully recorded by the camera. Highly skilled professional work will always be needed, but it will be primarily the skill of the learned observer and of the camera man. Too many films, made in studios and not in the field, stand to the reality as a performance of "The Mikado" stands to Old Japan. Animals are shown out of their settings, and African tribes in their wrong country. If a document of mountaineering is required it must be a real statement of fact, like the film of the Mount Kangchenjunga expedition. True to Life.

The need for this caveat is well shown in a statement by Captain Guy Dollman of the Natural History Museum, South Kensington, who is reported to have stated: "It is quite true that, except for films made by well-known travellers, whether amateur or commercial, we rarely see the creatures of the jungle in their proper setting. I have seen a film supposed to depict the 'jungle' around Mombasa in which the first animals seen were capuchin monkeys. Unfortunately, these monkeys are found only in South America. Then I saw the charge of a herd of Indian elephants in East Africa. A spotted hyena, an animal confined to Africa, appeared in a film of the East Indies, while a South American spider monkey was also shown in an East Indian forest. I have also seen a film supposed to introduce one of the Great Congo Falls. It was easily recognisable as the Victoria Falls. The truth is that in many of these pictures jungle scenes are taken in artificial settings. There is a real Hollywood lion that I have recognised in half a dozen different films. Sometimes we are told that it is Africa, another time India, or possibly somewhere where lions do not exist at all, but it is the same old lion, probably quite tame and bored with it all."

Against such films as these the records of genuine observers, even if disguised as a story, stand out as documents of the future. But there is no reason why the faked film should not be both exciting and amusing. And, if the promoter will pay the price, one and the same film may be a deliberate and successful work of art and a faithful record of fact. The unimaginative chronicle, though correct, may be dull.

175. There are two obvious and immediate purposes which the deliberate documentary film may serve: the education of native peoples themselves, and the comparative study at home of racial questions. Use of the  
Social Docu-  
mentary Film. It is one of the objects of native (as of all other) education to train the faculties of observation, comparison and criticism, so that the pupil may gather experience on which to base his judgment. He is taught to read so that he may meet the needs of the present with the experience of the past. The film literally represents people and events, infinitely widening the range of possible examples of what actually happened. It makes it possible to compare visually a people's own



traditional ways and those of other folk, not necessarily European. Differences and contrasts are better observed when they are small and in similar material. The work of African administrators has proved that, in the training of a native people, the most valuable documentary records are films either of themselves or of a race of comparable culture.

To the research worker who is unable to visit his field, the film brings material for comparative study. To the untravelled but interested layman it brings vicarious experience as surely as the wireless brings the orchestra of Munich to a suburban living-room. Side by side with the growth of cosmopolitan uniformity, nationalist and departmental aspirations and specialisation have become more insistent. The documentary film records local antiquities, handicrafts, folk dancing and other regional amenities. Mass production and standardised education is changing the culture of Europe no less than of the South Seas. This generation will be doubly responsible if it fails even to record what it destroys.

#### Science.

176. The service which the film can give to scientific teaching and research is being recognised increasingly, though in Europe and the United States of America far more than in Great Britain. Ten years ago Dr. Comandon of the Laboratoire de Biologie near Boulogne, who even then had produced a number of scientific films, concerned mainly with the study of marine biology, wrote: "In our days, motion pictures are a necessity to the scholar who wishes to demonstrate to his colleague transitory phenomena, delineate experiments or the general observations of things, beings or facts, whose records can only be preserved with accuracy by the film that reproduces living pictures at all. These films are precious documents for the instruction of the pupil. Some of these films, properly arranged, have proved very useful for documentation, teaching and scientific propaganda. It is also a laboratory instrument that becomes more and more indispensable for modern research. Acting on time, as optical instruments act on space, it reduces all movements to the scale of our senses, thus enabling us to perceive certain movements which we could not follow because of their swiftness (the bullet of a firearm, the flight of an insect), or because of their slowness (the division of a cell, the behaviour of a white corpuscle in the blood, the rhythmic movements of certain protoplasts). The experimental laboratory will benefit by all the improvements of the cinematograph, and I do not doubt the brilliant scientific future reserved to the motion picture." To this might have been added the use of a film to record the technique of an outstanding teacher or lecturer.

#### British Use.

177. Not much has yet been done in Great Britain to give form to Dr. Comandon's doctrine. What use has been made of the film has been for the most part by the skilled amateur. Dr. Weisner of the Macaulay Laboratory, Institute of Animal Genetics, Edinburgh University, has been a pioneer, and we are much indebted to him for material in this



chapter. He has used extensively an amateur Kodak Ciné-camera for recording the observations of three sets of experiments.

In 1931 he demonstrated a film of experiments concerned with the biology of maternal behaviour in the rat to the Society for Experimental Biology. "The film made it easy to analyse and interpret certain movement patterns which are characteristic for certain of the responses of the maternal rat." By using a film Dr. Weisner also recorded extensive experiments on senile animals. "These senile animals are subjected to treatment with various endocrine preparations, and film records are being taken at regular intervals before and after the beginning of the experiment so as to discover and record objectively any difference in locomotion patterns, which seem to be very definitely influenced by ageing and reactivation."

In conjunction with colleagues abroad, Dr. Weisner made some years ago several short films "showing methods of autophoric transplantation of various organs in lower vertebrates and in mammals."

In short, the documentary film has been used by the scientific observer as a permanent record which is at once his personal notebook and the first draft of a paper explaining his theory or his conclusions to his colleagues. The use by an experienced amateur of the 16 mm. Kodak is significant.

178. The film has not been recognised in Great Britain for work of university type, where it might render service. In particular, the extra-mural departments, linked with adult education organisations in their spheres of influence, might be developing the use of the film constructively. (Para. 145.) Once again, in a field where skilled cinematography could render signal service, the film is represented by the work of the lay enthusiast and by films designed for general showing which it should never have been necessary to introduce into a scientific laboratory.

No Organised  
Use of Film in  
British Uni-  
versities.

A report from the University of Glasgow may be accepted as typical. The Engineering Department used films, but they were made by industrial firms. In the Zoology Department films had been regularly in use—particularly the Hookworm and Malaria films of the Rockefeller Institute, New York, and Dr. Canti's cancer film. (Para. 179.) Films had not been used for non-vocational education. A lecturer in the extra-mural department who had experience of adult education said: "Films are particularly valuable in presenting rather complicated facts, *e.g.* life histories, in a simple and vivid and agreeable manner. They would, therefore, be an asset to adult education where the technical matter is not of first importance, and the aim of presenting the cultural contribution of scientific work is paramount." Judged by European standards this is a very cautious estimate. Our informant, commenting generally, makes observations of a kind which are applicable to many other sections of our report. "Such films as I have myself seen appeared to be prepared for exhibition as part of a cinema programme rather than for use



in classes. Considerable time was occupied with details which, while making them more suitable for the former purpose, appeared to detract from their usefulness in a course of instruction, unless these proved of value by way of relief of tensions, which I gravely doubt."

**Medical Films  
in Great Britain.**

179. Such recognition as the scientific film has achieved in Great Britain has been due mainly to two films of exceptional achievement in the sphere of medicine: the film by Dr. Canti of St. Bartholomew's Hospital on the growth of cancer cells, and the film by Dr. de Lee of Chicago on Caesarian section.

**Dr. Canti.**

Dr. Canti's film shows the growth of living tissues, the development of normal cells, the growth of cancer cells, their invasion of surrounding tissue and multiplication, and the action of radium on the malignant cells, causing them to shrivel up and die. Tissue grows by the grouping of cells, just as a wall is composed of bricks or a textile fabric of fibres. "The developing tissue increases in bulk, growing by sub-division of its component cells and the formation of chromozomes. In normal healthy tissue growth beyond certain limits cannot take place, but in the malignant and abnormal swellings known as cancers unruly tissues have got out of control and keep on growing with the most disastrous results to the vital organs. Tiny scraps of living tissue—about the size of a pin's head—can be placed in nutrient fluid, and grown outside the body in little flat glass chambers, so that the processes of growth can be watched through the microscope. Dr. R. G. Canti has done this with normal fibrous tissue from embryo chicks and cancer tissue from rats. He has also photographed the actual growth processes. By speeding up the film, growth changes which occupied 27 hours are shown in 12 minutes, and all the stages are clearly visible. The cancer cells crawl about and encounter and devour degenerate cells. The action of Radium Rays on these malignant cells is demonstrated. They first become sluggish, then cease moving, assume a rounded form, and die." (British Empire Cancer Campaign.)

**Dr. de Lee.**

Dr. de Lee's film gives, in six reels, the history of the surgery, the operating-room technique, the operation of Caesarian section itself, and its complications. The surgeon lectures as he operates, and every step of the operation is clearly and realistically presented. The surgeon first demonstrates with a cast the anatomy and explains his preference for local anaesthesia. By means of a camera suspended over the surgeon's hand the details of the operation are recorded: the incision, the delivery of the child (you hear its first cry), the delivery of the placenta, and the packing of the uterus. Animated drawings are used to show the course of the sutures when the cervical wound is sewed up. Then two reels are devoted to the treatment of cases where abnormal physical conditions are present, or the child is abnormally placed. The film ends with a demonstration of the grounds on which Dr. de Lee has adopted the view



that an incision should be made at a point lower than is common in surgical practice. The film has great dramatic quality, to the professional as well as to the layman. We quote Sir Arthur Keith : " . . . there comes the first revelation of the new way of teaching. The student in the operating theatre sees little . . . the patient is . . . masked by those assisting the surgeon. We see . . . the field of operation . . . on the screen large and clear, with only the surgeon's hand and knife in sight. . . . Every medical man now in practice can refresh his memory by seeing it, and pick up . . . a life-saving suggestion. One prejudice of mine was blown sky-high ; talking pictures have not only come to stay, they are to be powerful instruments in promulgating and enforcing the highest standards in every department of technical knowledge."

We would also instance the film made by Sir Thomas Lewis and Sir Henry Dale for the Royal College of Physicians in connection with the Harvey tercentenary on "The Circulation of the Blood" for medical showing. Harvey Film.

180. The film has a threefold documentary value in surgery. It records the personal technique of a master, which would otherwise be available only to his immediate disciples. It enables forty students to follow an operation by a master which only four of them in the front row could properly observe, or which was performed as an emergency in their absence. It makes an infallible daily record for the busy man who must otherwise trust his memory. In addition to its more technical uses, the film is a vehicle for transmitting to a lay or semi-skilled audience, in an acceptable form, knowledge which the expert has little time to recast into lectures. We are unaware of any general use of the film to instruct probationer nurses in physiology, first aid and ward routine ; but its possibilities will be obvious. We believe that the sound film will be very important in graduate training. With all the presentation of the details of action there is associated the reproduction of the voice and individuality of the teacher. No talking picture will take the place of the teacher, but it will enlarge the range and extent of his value and force. The sound film can save much of the time now spent in preparation of lectures and demonstrations. Experiments which at present must be arranged and prepared over and over again for each successive audience may be shown with full effect by means of the sound film. This method of instruction can be applied in institutions and communities where expensive apparatus and expert teachers are financially out of reach. The attempt might well be made to establish and organise a recording system in connection with some post-graduate institution in London. This would offer the chances of advanced teaching and the most recent knowledge to medical practitioners, not only in this country but in all parts of the Empire. The institution might become a centre for practitioners of all nations and distribute films to other organisations. Uses of the  
Film in Medicine.



## Clinical Examples.

181. Professor Roberto Alessandri (in the *Rome Review*, May 1930) explains the use to the surgeon of the documentary film: "Surgical operations are not merely the constant reproduction of certain invariable technique; they are the results of a series of factors which, if they generally sum up to a certain sort of operation, are accompanied by individual methods, by minute observations, and by modifications which are often due to lengthy preparatory personal effort. The cinema allows us to compare two different ways of doing the same operation . . . so that we can arrive at the better method without having to pass through a more or less lengthy series of mistakes. . . . Every surgeon, by reason of his surroundings, his school, his personal tendencies, and also because of the greater frequency of certain illnesses in one country rather than another, acquires special skill in a certain series of operations. The cinema carries the instruction that he can impart beyond the more or less narrow circle of his collaborators, and makes it accessible to whoever wishes to learn. There seems to be also a possible future for film work in the study of nervous diseases, since films constitute permanent evidence and remain a record. Films, for instance, on different stages of paralysis would enable students to follow the progress and gradual cure of the disease."

Dr. de Lee puts this theory into practice: "When the doctor has an interesting case and decides to make a motion-picture record of it, all that is essential is to film as he goes along. The actions and symptoms of the patient; what the doctor does; how he does it; what he orders for the patient; what effects his remedies have. All are faithfully recorded by the camera. X-ray pictures; sketches of tumours, for example, in place, and photographs of same when removed; the findings of internal examinations; the temperature and all other charts. All are filmed, and 'before' and 'after' scenes must not be forgotten. When the case is finished the doctor assembles his material and writes out a history of his patient, just as if he had read it before his society. This gives the film continuity."

A sound film has been made at Columbia University to demonstrate to students (who could not always be present on the occasion) the setting of fractures which do not require an operation. Here, too, the film may eliminate a time factor. Drs. W. F. Windle and H. B. Kellogg of the Department of Anatomy of the North-Western University, U.S.A., have produced a film of a dissection, which condenses the six weeks required in doing the actual dissection to thirty minutes of film time. The chief surgeon explains each step by means of the synchronised record.

## German Organisation.

182. Dr. Weisner has given us his impressions of the film recording in Germany of surgical work and of the distribution of the resulting records: "There was a large film laboratory established in the Charité Hospital in Berlin. (This is the biggest hospital in Germany, I believe, and works in close collaboration with the university and has a great



variety of cases of general importance.) The film laboratory contained a complete outfit for aseptic major operations. Suspended from the ceiling above the operating table there was a completely enclosed film camera which could be subjected to the most stringent antiseptic treatment. It was worked from outside the room by the operator as far as the exposure of the film was concerned, while one of the assistants, using the antiseptically treated handles, directed the position of the camera. Very strong lights were focussed in addition to the ordinary shadowless Zeiss illumination, and this permitted the taking of adequate exposures even of such operations where the field was rather deeply situated or else of a dark red colour due to bleeding. Panchromatic film was used. In addition to this operating theatre there were several smaller rooms for ordinary pictures such as the photographing of movement patterns and reflexes in spinal disease, etc., and there was also equipment for the taking of simple films on experimental surgery. The subjects of the films were not only surgical but of general medical interest. All the films that were finished (and there was a great number) were sent for travelling exhibition to all German towns where a medical organisation existed and applied for them. In many cities and towns the medical organisations of the district organised regular evenings where the most recent films showing new methods of surgical treatment, etc., were exhibited, sometimes several times in succession, until the audience was completely acquainted with the subject. I know that some of these films were also used for teaching purposes."

183. The film has been extensively used abroad in the public dissemination of teaching in social hygiene, in this country a controversial subject. The documentary film, which is first a personal record, then a statement by an expert to his colleagues, records also the text of a discourse, first to a band of disciples, then to the public at large. The document, after telling its audience what was done, tells it what ought to be done. The record of experience provides its warnings or encouragement for the future. But what started as a record has become a gospel, and properly belongs to the sphere of adult education. (Para. 160.) **Public Health.**

✓ Rightly handled, the documentary film may be a link between the learned organisation and the ordinary man; the film is in a special sense an instrument of adult education (Chapter VII.). More particularly it can relate a national story, and the Empire Marketing Board has contributed films of this kind. (Para. 165.) The work of the Imperial Institute Cinema is more immediately our concern. Children learn to associate instructive but interesting films with a "museum." Both preserve the past, but one is as the description in the judge's summing-up, the other contains Exhibit A. Instructional films, including health and educational subjects and the "Secrets of Nature" series, are being shown in the Belfast Museum. The place may be more important than **Museums.**



the programme. No less a scientific body than the Royal Institution is proposing to intersperse its discourses with cinematograph displays of scientific and cultural films.

#### Libraries.

A member of the Commission, the Librarian of St. Marylebone, has tried to correlate the film with reading. He took, in school hours, children from local schools to a demonstration at the Polytechnic of instructional films<sup>1</sup>; each child was provided with a list of books relating to each head of subjects of the films; essays were written, and head teachers reported the results to the Librarian. To what extent a film encourages reading is a question for further study. The Marylebone experiment is an attempt to define it more clearly. We are able to add its results to some interesting information with which we have been supplied by a number of librarians up and down the country.

#### Libraries and Reading.

184. The Librarian of St. Marylebone, as the result of his experiment, is inclined to recommend to his Committee the substitution of film demonstrations for the lectures to children which he has held for the past year or two. He is definitely satisfied "that the experiment was so successful that it should be followed by a much more detailed one." In a matter which is incapable of statistical proof, the considered view of an experienced librarian like Mr. Duncan Gray has great weight. The reports of head teachers show a (not unexpected) variation. One Head says: "The interest evoked by the films was not a transitory one; no less than fifty per cent. of the children had endeavoured to find out more about the subjects by borrowing the books recommended from the children's library." Another Head did not find "one instance of a boy who voluntarily followed up the film by reading about the subject." The character of the school, the personality of the Head, and the homes of the children are all divergent factors. The consensus of opinion, however, is definite: the children remembered what they saw, and tried to find out more about subjects which had interested them.

In the public cinema it is a matter not of selected films of special interest but of day to day entertainment. Even so, we gather that, in the view of the majority of librarians, cinema-going encourages rather than discourages reading. The suggestion has been made that when the film version of a book is to be shown, the exhibitor should advertise the name of the author and the title of the book. With all deference to the experience of those who have made this suggestion, we believe that it is a wrong approach to the subject. Many, if not most, of the best films deal with sets of events and ideas which are not taken from any book or play. Literary and film narrative are two quite different things. If a book is filmed, the film version may be as remote from the original as the

<sup>1</sup> The programme was: "The Flight Machine," "Down Under," "Finding His Voice," "Playtime at the Zoo," "A Visit to the Coal Face," "An Eastern Gate Crasher."



pantomime "Robinson Crusoe" from the book. Its unlikeness may only exasperate the visitor who expects a faithful version.

If the film is to encourage reading (as we believe it may), it must do so in a more general fashion. A good Western film may lead to a study of the growth of American civilisation. A good period film (*e.g.* "The Miracle of the Wolves") may stir an interest in mediaeval history. Or the film may lead a man or woman from enjoyment of the counterfeit document to study of the real. And as in school the film has stirred the backward child who was insensitive to other stimulus, so the adult may be lured to the library for the first time by the cinema. The function of the librarian, as always, will be tactful and discerning advice. To give this it is desirable that he should know in advance what films are being shown locally.

185. The effectiveness of a documentary record depends on its preservation and availability. Earlier forms of record presented no peculiar problems of storage. Even lantern slides are not more difficult (though rather more bulky) to store than books or prints. A "library" of lantern slides is an accepted term, and well-made photographs are as permanent as printed or written records. Only in respect of bulk and the apparatus of projection does any practical problem arise in the study of the documents that are translucent. Though films take more storage space and projectors are more cumbrous than magic lanterns, the difference is only one of degree, except in so far as the inflammable nature of the film makes special precaution necessary. Yet the conception of a film library has only been realised in a sectional and ephemeral fashion. A few firms distribute "educational" films from a library of material which they have produced and collected; a few organisations keep a store of films and loan them to their branches or to interested audiences. Much more generally, valuable material for record contained in the entertainment or interest film commercially produced is buried when the film goes out of circulation; the records of the movie news camera serve their week of information and are either lost or casually stored; and films produced by men of science for their own guidance lie in the vaults or attics of learned societies. There is neither the machinery for preserving general films of historical interest, nor for making the film-recorded research of one society available to another. Such documentary film records of native or animal life as have been made deliberately are the work of individual pioneers: their preservation is not definitely guaranteed, still less their inculcation.

**Preservation of  
Documentary  
Films.**

186. In this, as in the other branches of cinematography, haphazard individualism must be replaced by an ordered conservation of the material of history. The relative value of one record and another can only be determined in the future. The most trivial recorded incident may be

**Loss of Docu-  
mentary  
Material.**



more eloquent than an historical set piece. Notwithstanding this fact, any record of films for permanent preservation must consist of a selective record from existing productions in view of the inherent difficulties and cost associated with continuous storage and preservation of films. Whilst it may be possible for a copy of every published book and paper to be stored for an indefinite period, it would not be practical to follow this precedent in the case of cinematograph productions. Nevertheless the importance of a national library of films calls for immediate action. Every week invaluable records, some in the form of news reels, are being lost or only retained for so long a period as commercial ends are thereby served. Some of the earliest negatives are casually stored in the possession of private owners. These and others should be kept under the strictest conditions which recent scientific investigation has proved to be necessary if permanent preservation is desired.

#### Research.

187. Investigation into the present condition of negative films taken about twenty years ago and since stored under expert supervision proves that the celluloid base (the support used for sensitised emulsion on all the negative film) cannot be regarded as permanent, *i.e.* is gradually disintegrating. It is thought, however, that an acetate base will prove more stable, and in certain instances reproducing positives are being made on this base from the original negative as a stand-by for the production of a duplicate negative when required. Research has also established the fact that even a careful development process does not entirely wash out all the silver salts during the fixing from either the finished positive or negative film. Recurring washing has to be resorted to after a number of years to remove these latent salts, otherwise the photographic image may become badly marked or entirely destroyed. The Institute would take any steps to encourage or aid research in these matters, bearing in mind two types of person who want to see old films: the film society, scientific or other special audience for which the films must be projected; and the individual student who might use a table instrument analogous to those used in editing a film.

#### Distribution.

188. A Film Institute would take account of the present as well as the remoter past. A library stocks the works of the living author as well as of the dead. The research worker, especially in geographical, historical and social studies, may need to study contemporary material, or the immediate past. The teacher or the student group in the provinces may need films which are not distributed commercially or through an educational agency. The library of a Film Institute would have a multiple function. It would preserve for future record copies of a selection from all classes of film printed in England, entertainment, news, scientific or educational, professional or amateur. It would make available for study, films of interest to students and (while respecting the

secrecy of records of incomplete investigation) information about films produced as private notebooks. It would distribute to teachers and bodies of students films not available through ordinary agencies of distribution. It would promote the production of documentary films of non-recurring occasions and historic events for the instruction and delight of posterity.



## CHAPTER IX

### THE CINEMA AND THE EMPIRE

#### The Field of Overseas Responsibility.

189. The pattern of our overseas responsibility is threefold. The Dominions are self-governing nations of British or European stock, some of them, like ourselves, having the care of backward races. India has at once an ancient culture and an illiterate peasantry. The Colonies contain numerous and dependent peoples who may range in culture from the Chinese of Hong-Kong to the tribes of Central Africa. The Dominions can supply us with valuable material for our schools, and in return we should send them films which worthily represent our culture. The backward races within the Empire can gain more and suffer more from the film than the sophisticated European, because to them the power of the visual medium is intensified. The conception of white civilisation which they are receiving from third-rate melodrama is an international menace, yet the film is an agent of social education which could be as powerful for good as for harm. India again is midway between the two points. She is producing films which are as yet far from good, but which might become works of beauty, while many of her peasantry are as simple and illiterate as African tribes. There is needed special production and selective distribution controlled by a body with experience, authority and discernment. No single country can offer to cinematography as fruitful a field as the British Empire. Yet the field has not been tilled, the ground has hardly been broken, and the husbandman has at the most been content to pass resolutions while thorns sprang up.

#### Imperfect Reciprocity with the Dominions.

190. The Dominions are separated from Great Britain in space, however closely ties of interest and kinship may bind them. Few men and women from the Dominions see England, more see English films, but still the American film sets the standard. Yet the film is particularly suited to introduce to one country the life and culture of another. The Dominions send to Great Britain films which are deliberate documents of their towns, their scenery and their national life. Great Britain makes little use of them, and it is not worth the Dominions' while to edit their material for special uses, such as in the schools. Apart from the excellent work of the Empire Marketing Board within a limited field, Great Britain exports in exchange few films which are national documents. In Canada the social and political influence of the United States of America is ever present, and of some 2000 films approved for exhibition

during 1931 in the State of Ontario only 26 were British. The State Board of Film Censors for Ontario in its report for 1931 says: "Nearly every screen story which includes prosecutions or deals with the administration of justice portrays the American jury trial, court-room decorum and judicial procedure. With nothing to distinguish the actors from those in any English-speaking country, there is a definite tendency to leave the impression that these methods are British. The cumulative effect of such presentations is apt to give the mass mind the impression that such methods prevail in Canada. In the public interest this is undesirable. British films dealing with such themes afford a striking contrast."<sup>1</sup>

Canada and the U.S.A. have been hitherto virtually one country for film distribution. Even the Canadian news-reel service is now American and shows mainly American news. A recent enquiry by H.M. Trade Commissioner in Toronto for suitable British films to compete with the excellent American films widely used in Canadian schools elicited the information that the Canadian rights in one of the few suitable series of English films had been sold to an American agency, and were likely to be shown in Canada as American films. It is true that the position is changing, and that British films are beginning to be distributed in Canada directly and not through American agencies; but every effort is still needed to help on a new movement.

191. It is in this country rather than in the Dominions that organisation is lacking. Use has been made of Dominion films in Great Britain, but it has not been sufficient to persuade Governments to continue their expenditure during a time of depression. Yet each Dominion has some organisation for the constructive national use of the cinema, either within the country to instruct its people, or abroad to display its charms. **Dominion Organisation.**

The Canadian (Federal) Government Motion Picture Bureau, for example, was first organised in 1917, as a branch of the Department of Trade and Commerce "for the purpose of augmenting other means for the world-wide dissemination of national publicity, the advertisement of the Dominion's resources, attractions and opportunities, and the encouragement of tourist and other trade and settlement through the medium of motion pictures and other pictorial matter, the importance of which, as an agency for this work, was then becoming internationally recognised." From small beginnings the Bureau has steadily developed until to-day "the Canadian Government owns and operates what is probably the largest and most modernly equipped governmental institution of its kind in the world." It is concerned not only with films, but with other visual aids, photography and lantern slides, which it produces for Federal Government Departments and for the Provincial Governments, advising them on all matters relating thereto, and pur- **An Example (Canada).**

<sup>1</sup> Quoted from the *Times*, 19th January 1932.



chasing, when necessary, the products of outside firms. The Department produces and distributes films depicting the resources, industries and attractions of the country; it encourages and co-operates with private firms in producing dramatic and other films within the Dominion, depicting Canadian life and scenery and other features; and it produces, on repayment of the actual cost, scientific, technical and special types of film for the Federal Government, at a considerable saving to them. Distribution of theatrical films is effected through the trade, and of non-theatrical through educational or Government organisations. "One million feet of non-theatrical and two million feet of theatrical film were in circulation throughout the world, in Europe, in the other Dominions, in the Far East, India, South America, the West Indies, and the U.S.A., to the extent of 3500 films in the year."<sup>1</sup>

**Domestic  
(Dominion) Use.  
Victoria.**

In addition to the films which the Dominions export to England, depicting their life and surroundings, they make use of films for the education of their own people. In 1930 the State of Victoria appointed a Committee to investigate the possibilities of motion pictures as an adjunct to State School education. The Committee recommended "That the ideal to be aimed at is a Commonwealth Bureau of Visual Education maintained out of the Customs Duties on the importation of films. Pending the establishment of this, the Committee urges the immediate formation of a State Bureau, for the collection of films, photographs, slides, and other visual aids to be circulated among schools."

**South Africa.**

South Africa is beginning to use the film, if not for native education, at least for technical instruction. "The Department of Agriculture is practically the only Government Department that has seriously used the Cinema as an educational instrument. They have about 60,000 feet of films in use. Under the Extension Division of the Department of Agriculture, instructors proceed to various outlying rural districts and show films in the various phases of agriculture, mostly to school children and to those of the community who happen to be interested. These are mostly American films, and there is a great need for South African made films, though the Department informs me that they have a few South African made films in actual operation. These films cost the Department at least £200 each, and I understand that they are busy making a few more. In order to serve South African conditions these films should be made with bi-lingual inscriptions—English and Afrikaans."<sup>2</sup>

To the Union of South Africa, with its two white races and its numerous black peoples, the film, properly used, might perhaps render especial service.

**Imperial Con-  
ferences.**

192. Recent Imperial Conferences have considered cinematography and have passed resolutions. In 1923 the Imperial Educational Con-

<sup>1</sup> Report of the Canadian Department of Trade and Commerce.

<sup>2</sup> Office of the High Commissioner for South Africa.



ference set up an influential Committee under the chairmanship of Lord Gorell, which reported inconclusively in 1924. (Para. 9.) The Imperial Conference of 1926 resolved that: "The Imperial Conference, recognising that it is of the greatest importance that a larger and increasing proportion of the films exhibited throughout the Empire should be of Empire production, commends the matter and the remedial measures proposed to the consideration of the Governments of the various parts of the Empire, with a view to such early and effective action to deal with the serious situation now existing as they may severally find possible." The "remedial measures" referred to in the resolution were as follows: "Effective customs duties on foreign films, whether accompanied by a change in the basis on which duties are payable or otherwise; ample preference or free entry for films produced within the Empire; legislation for the prevention of 'blind' and 'block' booking; the imposition of requirements as to the renting and exhibition of a minimum quota of Empire films."

To the Imperial Education Conference of 1927 the Imperial Studies Committee of the Royal Colonial Institute, after considering the kinds of films required to make the Empire "a real and living thing to the world by means of the screen," submitted the following recommendation: "The Committee therefore recommend that the Imperial Education Conference should make representations to the proper authorities for the establishment of an executive commission or committee representative of the Empire as a whole which should be entrusted with the task of fostering production of films of the type required."

The Imperial Conference of 1930 reaffirmed the resolution of 1926, and added: "The Conference, recognising the value of films for propaganda purposes, whether direct or indirect, in connection with inter-Imperial trade, as well as for other purposes, and realising that the present period is one of rapid development, and therefore of great opportunity, recommend that attention should be devoted to establishing and maintaining contact between the different parts of the Empire in relation to film production with a view to the sharing of experience and the promotion of the production of such films as will best serve the interests of the several parts of the Commonwealth. The Conference, being impressed with the potentialities of the cinema as a means of disseminating the results of scientific research, for example among agricultural producers, recommends that steps should be taken to stimulate the production of instructional films having a common interest to more than one part of the Empire, and to secure a closer co-operation and exchange of information between the authorities producing such films, and that this proposal should be referred for the consideration of the Empire Marketing Board."

193. These successive calls for constructive action have had little result. Conferences have realised that great constructive use can be

**Little Result from  
Resolutions.**



made of the film and have said so. But there has been no permanent organisation to put the agreed principle into practice. It has been nobody's business to keep the interest alive. Nevertheless two practical steps, one of them of major importance, have been taken, and both of them by Great Britain. The Cinematograph Act of 1927 made provision for the "remedial measures" recommended by the Imperial Conference of 1926, established a quota in Great Britain, and abolished blind and block bookings. (Para. 71.) Again, the Empire Marketing Board is taking up the mandate of the Imperial Conference of 1930 and is making films for Dominion circulation.

Quota legislation, like censorship, is a necessary piece of machinery, but has a limited function. A Quota Act can provide the shelter behind which the delicate plant may grow to strength: it cannot tend and water the plant. We believe that much more definite steps must be taken to promote the effective interchange of films within the Empire by a Permanent Central organisation in each country, working closely with the trade and with an Imperial and National Film Institute in Great Britain.

The report of the India Cinematograph Committee, 1927-28, set out so clearly and with so much force a constructive policy such as we recommend, that we venture to quote from it at some length.

Report of India  
Cinematograph  
Committee,  
1927-28.

194. "The great potentialities of the cinematograph for good or for evil are generally recognised. In the forefront of our report we desire to place on record our unanimous conviction that the general effect of Western films in India is not evil, but on the whole is good. . . . A careful study of the facts will show that much of the criticism of the cinema in India had its origin outside India, and sprang from persons who were either not conversant with Indian conditions or who had fixed convictions not based on facts. Although we have been impressed by the progress made in the production of Indian films in the last few years, we have been even more impressed by the necessity for improvement in the quality of the films produced. . . . It is essential that the whole level of production should be raised. . . . This means that cultured people must come forward, not only as producers but as actors and actresses. . . . It is an art worthy of cultured men. . . . What is particularly needed is the building of more cinemas. . . . The police unanimously believe that the cinema does not incite to crime. . . . It is mainly for the parents or natural guardians of children to protect them and keep them away from harmful entertainments, and the Committee are definitely opposed to films being certified as for adults only. . . ."

"Regarding the use of the film in schools and colleges, we consider that it can be employed as a useful adjunct to existing educational methods, especially in teaching technical and scientific subjects in the higher classes. . . . We have been strongly impressed by—and we strongly urge the value of—the cinema for mass adult education in this



country. . . . Propaganda work by means of the films, apart from the quicker and more efficient achievement of its immediate objects, can be made into an instrument of untold value for harmonising ideals, ideas, customs and practices all over the country. It can, in fact, be made into a nation-building force in the true sense of those words. . . . The standards of life in other countries, conditions of labour, sanitary methods, civic life of the people, etc., if properly shown on the screen, will go a great way to remove the vast ignorance and tend to improve the conditions of the people in this country. . . .”

“If the trade, and especially the film-producing industry, are to develop, and to develop on sound lines, it is essential that there should be some central organisation to guide, assist and control. It is therefore recommended that there be created a Cinema Department of the Government of India. The function of the Cinema Department will be generally to advise, guide and assist the trade and industry, and work for its improvement.”

✓ 195. The India Cinematograph Committee had an enlightened outlook on its subject, and anticipated much of the thought in Great Britain to-day. It had the courage to claim the film as an ally, and to propound a constructive policy in a country where the dangers of failure are far greater than at home. At the time of the report, 1928 (we have no later figures), it was easy to turn the film to the service of civilisation: its influence had hardly been felt in India. There were only some 300 permanent cinema houses in the country—one to about a million of the population. The United States of America at the same time had one to 6000. About a third of the cinemas in India catered exclusively for Europeans and Westernised Indians. In addition there were about another hundred travelling cinemas, which showed mostly old and worn films, and existed precariously on the edge of bankruptcy, barely touching the fringe of the vast rural population of India. The cinema audience is said to be drawn mainly from the educated or semi-educated classes in the towns. A few town illiterates may see films, but hardly any rural illiterates. Hindus attend the cinema more frequently than Moslems. Women, particularly Moslems, attend very seldom. The percentage of children in the audience is small. But throughout the variety of Indian cultural conditions it is not possible to speak of the average audience.

Film Exhibition in India.

196. The India Cinematograph Committee believed that the Central Cinema Department was the keystone of the future. The Department should form part of the Commerce Department of the Government of India. It would be in two parts: an Advisory Committee representing different communities and interests and the Central and Provincial Governments, and a Central Bureau, a body of technical experts. A Secretary would be in administrative charge of both parts of the organisation. “It will be his task to bring the industry and the experts together,

Recommendations for a Permanent Central Organisation.



and collect and distribute information of all kinds." The Bureau would be a "clearing-house of information and technical assistance"; would keep records of films produced in India and imported; train Indians in technical processes; compile a library and publish information. It would advise on scenarios, but would probably not produce films except by way of demonstration. It would be financed by grants from the Central and Provincial Governments, by the surplus (if any) from censoring fees, and, an important suggestion, by an additional levy of five per cent. on all imported films.

#### Constructive Measures.

The Committee went on to propose two constructive measures which are familiar in European practice: a rebate of duty on films of definite educational value, on a certificate given by the Bureau at the instance of the Censor; and an obligation on all exhibitors to show at every exhibition a percentage of educational films not exceeding fifteen minutes. The Bureau would not be concerned itself with censorship, but "a Central Board which may be designated the 'India Board of Film Censors' should be established."

#### Not carried out.

It remains to add that this programme still exists only on paper. Nothing, we are informed, has been done, except that the Government of India has accepted in principle the proposal for a rebate of customs duty on films of educational value. Perhaps the general recommendations were as much in advance of opinion in India as they were in advance of thought in this country. At least they set an example of unprejudiced and constructive planning.

#### The Colonies.

197. The Government of India and the Dominion Governments have complete responsibility for the future of cinematography within their lands. The responsibility of Great Britain is limited to what, by the production and interchange of films, she can do in this country. The Colonies are under varying forms of control; and their Governments cannot be expected to take constructive action without a clear and firm lead from the Home Government. There the responsibility of Great Britain is double, for what is done at home and for what is done overseas.

#### Colonial Films Committee, 1930.

Recognising this responsibility, the Secretary of State for the Colonies appointed a Committee in 1929, with three heads of reference: the use of the cinematograph as an instrument of education; the supply and exhibition of British films; and censorship. Its report<sup>1</sup> was considered by a Committee of the Conference of Colonial Governors, 1930, which in its turn reported; and the Conference passed the following resolution: "The Conference is convinced that the cinematograph has very great possibilities for educational purposes in the widest sense, not

<sup>1</sup> Cd. 3630 (1930).



only for children, but also for adults, especially with illiterate peoples. The Conference also considers it is desirable to foster in every way the market for good British films. It regards the question of censorship as of the first importance, as the display of unsuitable films is a very real danger, and, in the case of primitive communities in Africa at any rate, there is still time to mitigate this danger. In so far as the report of the Colonial Films Committee suggests certain practical measures for dealing with these problems, the Conference recommends its acceptance, and it hopes every avenue will be explored to further the use of the cinematograph as an instrument of education and foster the supply of British films and ensure sufficient censorship."

The Secretary of State then sent the three documents to Governors of Colonies, remarking in his covering letter: "Before turning to the detailed recommendations in the Report, I should like to say that it is my considered view that the use of the cinematograph as an instrument of culture and education merits the closest attention, especially with primitive peoples, and I am anxious that its development, not only as a means of amusement, but more particularly in the sphere of education, should be most carefully watched in the territory under your administration."

198. The tone of these documents shows a realisation not only of the danger which the film may bring to primitive peoples, but also of its educative power. If we emphasise throughout this Report the latter, we do not want to under-estimate the former, which is strikingly expressed by Sir Hesketh Bell in a Minority Report dissenting from the Colonial Films Committee Report. "Although we know that a vast deal of harm can be done even to civilised persons by the display of bad pictures, the injury which can be done to primitive people by the exhibition of demoralising films, representing criminal and immodest actions by white men and women, can hardly be exaggerated. The success of our government of subject races depends almost entirely on the degree of respect which we can inspire. Incalculable is the damage that has already been done to the prestige of Europeans in India and the Far East through the widespread exhibition of ultra-sensational and disreputable pictures, and it behoves us, therefore, *while there is yet time*, to see that the same harm shall not be repeated in our Tropical African Empire."

Dangers to  
Primitive  
Peoples.

199. For restrictive control of the cinema the Colonial Films Committee makes only one definite recommendation: "A single censorship board should be established in each territory, consisting of two or three members, one of whom should be a member of the Education Department or Department of Native Affairs. In Tropical African Colonies an African should, where possible, be a member of the censorship board."

Censorship.

It adds that the project of a Central Board of Censors in London "should be carefully explored." The difficulty of this suggestion is that



films may go direct to the Colony. They may not be seen in England at all, may be seen in a different form, or may be seen in the Colony before they are seen in England. An Englishman returning from Hong-Kong, for example, may see in a large provincial town in England big American feature films, released a week or two before, which were already out of date in the Colony when he sailed. In the smaller areas it is not easy to find responsible officers with time to view films, and the task has sometimes been left to less responsible subordinates. Again, a conscientious officer may have felt bound to pass a film of which he disapproved, because if he banned it the cinema would have to close, as there was nothing else to show. A film suitable for Europeans may be unsuitable for natives, and the demands of the former may be insistent. The Committee recommends no distinction in licensing.

**Supply and  
Exhibition of  
British Films.**

200. The Secretary of State for the Colonies invited the co-operation of the trade, and two nominees of the Film Group of the Federation of British Industries sat on the Committee. The Committee recommended that: "An organisation for the supply of British films should be established under the auspices of the British film industry and working in collaboration with the Colonial Office and Colonial Governments. This organisation should be guaranteed against loss, during the first year's working, by Colonial Governments up to £1000." This organisation is already in existence. A company, "British United Film Producers Company Limited," has been formed, under the surveillance of the Film Group of the Federation of British Industries, and with an advisory Committee appointed by the Secretary of State for the Colonies. The Company will distribute through the Colonies at reasonable trade rates the films of any British firm which cares to use its machinery. It will not disturb existing arrangements nor attempt to create a monopoly. The Company and its advisers will view films where necessary, and "will be guided in making their final selection by the requirements and limitation of the various territories. Shareholders will receive a fixed dividend, and any profit remaining after deducting working costs will be divided among the owners of the films distributed in proportion to their earnings." This organisation marks a big advance in ordered co-operation, and has already despatched a number of programmes of British films, both silent and sound (some 400,000 feet in all), for distribution in the West Indies and East and West Africa: this merely as a first consignment.

**Cinematograph  
as an Instrument  
of Education.**

201. In the field of educational films the first need, again, is organisation. "Some form of central administration is required to advise on the acquisition and purchase of films and equipment, to arrange for the distribution of films to the various territories, to keep in touch with the requirements of each territory, and with developments both in equipment and films in this and other countries, and to supervise the financial arrangements." (Colonial Films Committee.) In the meantime, the



Secretary of State has informed Colonial Governments of the scope of the Commission's work ; invited the Commission's advice on equipment ; and stated his intention of appointing an expert to tabulate the supply of educational and cultural films, who would work in close touch with the Commission (on which the Colonial Office is represented). Officers from Colonial Education Departments home on leave have been encouraged to seek information as to the use of cinematography, and a number of them have been interviewed at the Commission's offices.

The Colonial Films Committee recommends that " Legislation should be introduced with the object of increasing the number of cultural films shown either by requiring a certain percentage of cultural films to be shown in each performance or by exemption from import duties." What films should these be ? The Commission submitted a memorandum to the Colonial Office suggesting that an experimental enquiry should be held in a carefully selected area.

202. Experienced administrators can advise as to what films are bad for native races, but we have no positive evidence about films which are good. It is not sufficient for an Advisory Committee to pass a film as "not undesirable." Films should be produced which can be labelled with some certainty as "likely to be beneficial." Obviously films must be in terms which the native can comprehend : "Illustrations of the life history of the mosquito or of the devastating effects of the hookworm, which might be understood by more or less civilised coloured people, who have some notions about microbes and microscopes, would be quite bewildering to unsophisticated natives who have not the faintest idea of modern science " (Sir Hesketh Bell). **Need for Experiment.**

In what terms should experimental films be framed ? Amateur films have been made by members of Colonial Health departments, which may have failings as films but have been most successful with the natives. But that is one side only of the picture : expert knowledge of the subject matter and expert production must be blended. Nor is it possible to trust to the collation of reports from the various men on the spot. Judgments of films may be too much coloured by prior convictions. A busy man is apt to treat films as a side issue and to substitute casual impressions for considered judgment. An enquiry in a suitable area by a skilled investigator should indicate at least the main lines for development, and might save considerable expense in producing films which might later prove unsuitable, or suitable only for small sections of population. A basis is needed for the formation of a Colonial film library, and perhaps also for the further guidance of the Board selecting films for commercial distribution.

203. The Colonial Office cordially endorsed the Commission's proposals and, after further consultation, laid down in a memorandum the form of the experiment. The area selected is Malaya, which combines **Form of the Proposed Experiment.**



various necessary factors. It has a well-organised system of vernacular education. There is a composite population of Malays, Chinese and Indians as well as Europeans. The Education Department takes a keen interest in the use of the cinema, and has already done some experimental work. (Para. 204.) An investigator would be sought possessing the necessary qualities and appreciation of the psychology of backward races, the power to handle native audiences and an orderly mind. Such an officer would be appointed for a period of one year. He would begin by undertaking some study and enquiry in this country, in order to acquire the necessary technical knowledge. He would be supplied with a motor lorry and full equipment. It is hoped that he would not only display films, but also produce some films experimentally in the area, which might provide valuable illustrations to the study of anthropology. The experiment would seek results which have a world-wide significance, are not of local interest alone. It would be concerned broadly both with educational and with entertainment films, and with their effect on audiences, child, adolescent and adult, of different races. The attitude of the Colonial Office is clearly expressed: "The Colonial Office is keenly interested in the possibility of making use of the cinematograph as an instrument of adolescent education in Dependencies with a population representing various stages of mental development, and various kinds of culture. It is also much concerned with the use of the cinema as a means of spreading knowledge and developing intelligence among adult populations of the kind described, and with the use of the cinema for purely recreational purposes and the possible risks and disadvantages attendant thereon."

It remains to find the necessary funds for this experiment, estimated at £5600.

#### Existing Use of the Film in the Colonies.

204. If the list of Colonial Governments which make no use of the film is a long one, there are a few which have made some serious experiments. Their use of the film has been almost solely didactic, and chiefly by the Departments of Agriculture and Medicine. Two examples will serve. Fuller details are given in Appendix H.

#### Malaya.

In Malaya the Medical Department owns 16 mm. projectors and shows films on child welfare and tuberculosis throughout the country, using electric power where available and otherwise the engine of a motor car. The Department of Education owns six projectors (five of them 35 mm.) which show interest and entertainment films in school halls. The Departments of Co-operation and Rubber Research share with the Department of Agriculture in the upkeep of a caravan which tours the villages on a fixed schedule. Three 16 mm. films on Co-operation have been produced. The first film deals with the general problem of rural indebtedness among Malay small-holders and the functions of a Rural Co-operative Credit Society in village life. The second film deals specifically with the problem of Indian labourers on the rubber estates of Malaya



and the advantages accruing to them by the establishment of Co-operative Thrift Societies. The third film deals exclusively with the problem of rubber-growing by Malay small-holders, and points out that owing to bad manufacture and poor selling methods the small-holder receives less than could be obtained from a system of co-operative production and marketing. Two films have also been made in Rice Cultivation. Electrical current is generated by the lorry, and lecturers accompany it. We are informed that audiences are large and appreciative, and that the results are successful.

In Kenya 35 mm. and 16 mm. projectors are used in the European and native schools. Original work has been done by the Departments of Medicine and of Agriculture. Films have been made by officers skilled in native psychology, if tyros in cinematography, and have captured the imagination of the native. An anti-hookworm campaign was conducted with films of the natives themselves: "Harley Street in the Bush," the contrast of a sanitary and an insanitary type of hut, modern methods of examination, examples of the disease, lectures to groups of natives, were filmed. The natives were delighted to see themselves on the screen, and were impressed by familiar examples. How much such medical teaching is needed may be gathered from the verdict of a skilled observer, that an adult native not below par because chronically infected with malaria, venereal disease, or intestinal parasites (or a combination of these), is a rarity, and that infantile mortality among native babies in the first year of life appears to lie between 300 and 600 per 1000. Kenya.

Enthusiastic officials are able to make valuable experiments, but these are unco-ordinated and carried out in ignorance the one of the other. It is difficult to obtain advice, and there may sometimes be a choice between two kinds of film neither of which by itself is satisfactory: those made at home by professionals for general "educational" showing, and those made locally by amateurs to demonstrate specific projects of the Department. There is needed (we say once again) an organisation which will combine both types of experience. Lack of Co-ordination.

205. Great Britain owes a duty to the Dominions; the Dominions to Great Britain and to each other; and India owes a duty first to herself. Great Britain, like some of the Dominions, can make the cinema an agent for good or ill to subject and backward races. The production and distribution of films which worthily express the national character is an obligation of Imperial as well as of international partnership. The film can as well display the ancient dignity of the *Mahabharata* as teach the Indian peasant the elements of hygiene and sanitation. In Africa it can aid the missionary, the trader and the administrator. The Need for Central Control.

Imperial preference and quota legislation will never of themselves produce films which will fulfil this obligation. India, while she draws



80 per cent. of her films from America, must give America courteous trade consideration. If she turned to Great Britain as her sole source of supply she would hardly fill her programmes; and the report of the India Cinematograph Committee bears clear witness to this fact. In the Colonies the administrator will make little progress in the use of films, until he can readily acquire the rudiments of the technique of projection and advice as to his apparatus, and has a voice in the production of the films which he requires. Great Britain must produce films of a quality to command Imperial preference and in a quantity to retain it. She must, in return, use Dominion films to the best advantage to interest and instruct child and adult audiences. She must organise continuous and progressive research into the needs of the Colonies and produce and distribute films to meet them, in co-operation both with Government Departments and with the trade.

#### Existing Organisations.

206. There are organisations already in the field which can co-operate: they cannot, in our view, take the principal part.

#### Empire Marketing Board.

The Empire Marketing Board has an enterprising and imaginative film production unit. (Para. 165.) It has financed the cinema in the Imperial Institute where during the past year 290,000 persons, including 76,000 school children, saw films. It has shown Empire films at exhibitions, the British Industries Fair and the North-East Coast Exhibition, and has loaned them to schools and exhibitions. It is engaged in the tentative production of films for overseas use. Professor Julian Huxley has pointed out that in a comparatively short time the natives will account for the major part of Tropical African trade, and that all activities which directly promote native production or native consumption are, therefore, legitimately within the purview of the Empire Marketing Board. But even so, the Board is limited, by the terms of its grant, to the Empire and to trade, if in the widest sense.

#### The Imperial Institute.

The Imperial Institute, again, is the focus of scientific research in the raw materials of the Empire, and a link between the producers overseas and the manufacturers in Great Britain. It is concerned formally with the economic development of the Empire. But its title confines it to the Empire, and it is not primarily concerned with films.

#### The Trade.

The trade is a necessary partner in all progress. Co-operative distribution of entertainment films is an important contribution in central organisation, and we hope that British United Film Producers Limited will consolidate its ground and extend its activities. But the most enlightened commercial trust cannot discharge the whole of the obligations which Great Britain owes to the Dominions, nor can it articulate readily with Government Institutions overseas.

207. A National Film Institute such as we recommend would not be confined to national aims. Indeed it could only claim the respect and consideration of men of culture, inside and outside the trade, if it was strong enough to represent the interests of Great Britain in international and Imperial relations. A narrow nationalism, even a narrow Imperialism, may defeat its own ends. Great Britain will command Empire markets when the volume and quality of her film production is accepted as an international force. An important branch of the National Film Institute should deal with Imperial and Colonial film affairs. Its concern would be to promote the interchange of films between Great Britain and the Dominions, as an aid to mutual understanding, as a means of reciprocal trade publicity, and for Empire teaching at home and overseas. It would advise the Secretaries of State for the Dominions and Colonies ; it would help both in the training in cinematography of Colonial Education officers and in the selection of films of educational value for backward races ; and it would co-operate with the trade for the making of special films.

An Imperial  
Film Institute.

In its absence the distribution of films throughout the British Commonwealth of Nations, with all the power of suggestion through eye and ear which films possess, has been left, almost until to-day, to the free discretion of international film finance.



## CHAPTER X *all*

### THE CONSTITUTION OF A FILM INSTITUTE AND SUMMARY OF THE REPORT

#### The Connecting Line.

208. The connecting line running through this Report is the nature and extent of the service which a permanent central organisation in the form of an established Film Institute, with sufficient funds and independence of action, might render in promoting the various uses of the film, as a contribution to national well-being. Our Report will carry conviction only in so far as we have succeeded in demonstrating that the formation of such an Institute is an urgent national necessity. We have discussed the entertainment film, and the different types of audience which see it; the teaching film and the different ways in which it may be used; the film as a national and an international force, and the service Great Britain owes to backward races within the Empire; the attempts which have been made to control this powerful (and sometimes unruly) force; and the need for constructive action and for co-operation with the trade—in short, the eventual unity of an apparently diverse problem.

#### Disunion and Disorganisation at Home.

209. At home, every section of our enquiry has revealed a similar set of conditions. The film trade and the intelligent and interested layman have practically no way of making contact. While the negative machinery of control is adequate to its task, and is skilfully guided by the Home Office, it is nobody's business to plan or build for the future, to make the new medium the servant of national progress. There is no one source to which the investigator can turn for technical information and advice. He works by himself. His results, however valuable, may never become known, and his experiments may have to be worked over again laboriously by others. Influential committees have presented reports in which material has been collated and recommendations made. But little effective action has followed, because there has been no permanent organisation whose duty it is to examine the recommendations and to carry them out. Now the time for further enquiry is past. The evidence already collected is more than sufficient. The immediate need is for action.

#### In the Empire.

210. As at home, so it is in Empire relations. The film might be a most powerful instrument of union with the Dominions. Yet in Great Britain no extensive use is made of the film material produced by the Dominions, nor (apart from the excellent work of the Empire Marketing Board within a limited field) is there any organised attempt to represent



British life and people to the Dominions. Canada, indeed, is left to form virtually a single film distribution area with the United States of America. To backward races in the Empire Great Britain has a still graver responsibility. Through the activity of the Colonial Office the first steps have now been taken by the trade to organise the distribution of entertainment and, later, educational films to the Colonies. But this has touched only the fringe of the problem. The administrator of native areas is demanding the preparation of films for his special needs and advice on their use and projection. The lack of any permanent central organisation to which he can turn is a grave reflection on national foresight.

211. Abroad there is a striking contrast. Almost every other country of comparable civilisation has designed to its own needs some form of permanent central organisation. The evidence which we have collected about these organisations presents an impressive picture: Japan vigilantly protects her youth against the influence of Western films and compiles a national film library showing the history, the traditions and the social life of her people; in Italy Signor Mussolini invites the Ministers of State to co-operate in the production and exhibition of films illustrating the greatness and destiny of Italy; the German Reich demands the exhibition of one German film for every foreign film shown, and creates an institute whose object is to improve the taste of the nation by the selection of the best films produced at home or abroad; France appoints within her Ministry of Fine Arts a Permanent Commission which "shall take into consideration the whole of the national interests involved and more particularly the conservation of national customs and traditions"; in America, Yale University produces films illustrating the great events of American history, and Harvard films recording the personalities and work of the leaders of American research. In all these countries the national spirit is seeking to mould a new force to national needs. In Other Countries.

212. These Institutes in other countries, though varying greatly in their powers and duties, have one thing in common: they are not concerned with Censorship.<sup>1</sup> Every country must have its appropriate method of controlling the public exhibition of films. It is a necessary piece of social machinery with a limited and negative function, and Great Britain has improvised the machinery in her own characteristic way. The far more vital need, which other countries have realised but Great Britain has not realised, is for a positive agency which will be concerned to encourage good films rather than to discourage bad, and to exercise a constructive critical influence over the whole field of cinematography. Institutes like the Central Institute in Germany and the Luce Institute in Italy do not run counter to the censorship. They are complementary to its work. Their most typical function, discharged under different conditions, is to put the seal of approval upon films of special merit, whether they are entertainment Constructive Work not Censorship.

<sup>1</sup> A division of the French Grand Council deals with censorship.



films, interest films, artistic films or films destined for educational and scientific purposes.

The Need for a  
Permanent  
Central  
Organisation.

213. With these considerations before us, we have been driven irresistibly to the conclusion that there is an urgent national need for a permanent central organisation which will have the kind of directive influence that comes from ability to take a broad view of the problem, from command of specialised knowledge in various fields, and from the support that it will receive from all those who realise the possibilities of the moving picture for good and for ill. The experience of our own work has strengthened our conviction. Indeed, our Commission has found so ready a welcome from sectional organisations already in the field, from government departments, from local education authorities, and other educational bodies and from film producers, that it has even been hampered in following up its first and limited objective, the preparation of this Report, by calls upon it to act *ad interim* as though it already were the permanent body which we wish to see set up. Perhaps this is the strongest endorsement of our aim.

We have increasingly the feeling that we are being carried on a rising tide. In particular, we have received the most cordial co-operation from all sections of the trade. We believe that producers welcome the interest which educational and scientific bodies are taking in the development of this new medium, and are anxious to profit by their advice. This is of the first importance and happiest augury. For without the help of the trade any recommendations which we could make would have little more than academic interest.

National and  
International.

214. A film has a national conception and an international life. If it is more than a piece of hack-work, it will express the national tradition and outlook of the people which made it, no less surely than that people's paintings and books. But increasingly and irresistibly the film public is international to a degree unimagined in literature, and difficult to realise with works of art, which are bulky, fragile or precious. We have to think, therefore—and we have tried to think—internationally in the sense that we want to see the best work from other countries freely admitted to our own, and nationally in that we want British people to see life in the terms of our own culture. A Film Institute must be a national organisation, both representative and distinctive. But a narrowed and uninformed nationalism, controlling at home a foreign competition with which abroad it is unable to compete, is sterile. Broadcasting, like photography, has done much to break down the barriers between nations; the film can do more than either.

A self-conscious internationalism, however, would defeat its own ends. A film which has been designed to be international is rarely a work of art or a good entertainment. Its essence is compromise, which is negative and unfruitful. The films which have achieved international



renown have been consummate expressions of their national genius. It is difficult, for example, to conceive any work more radiantly French than "Le Million." We look forward with confidence to the time when the film industry in Great Britain has gathered power and is producing films which are an unequivocal expression of British life and thought, deriving character and inspiration from our national inheritance, and have an honoured international currency. A National Film Institute could help to educate an informed public. An informed and critical public would applaud and encourage constructive British film production, and critical appreciation does more to stimulate healthy growth than the most elaborate quota legislation.

215. The future of cinematography is, indeed, a complex problem, and the solution which the nation must provide should cover all the factors. We want to see an organisation strong enough to compel the respect and confidence of educators, of the trade, and of the general public. The entertainment which the public cinema provides for its audience cannot be considered in isolation or in terms of negative forces only, censorship and licensing regulations. The film may be either a constructive or a destructive force in education. Through the repertory theatre, the adult education class, the study group, it will become increasingly a cultural force. To make classroom films the co-operation of teacher and producer is needed; but the classroom film, if it develops apart from the main stream of cinematography, may be no more than a moving lantern slide. Again, the film for public entertainment and the teaching film must be considered together. The cinematographic art of the most skilled producers is needed if the teaching film is to have a cultural influence in the school. By sympathetic guidance a teacher who understands films and their use will train the audience of to-morrow to appreciate the highest products of the craft. A national organisation can unite the two interests to their mutual benefit. But it must be a real partnership, and not an attempt either to put film technique or film production into leading strings, or to make the schools a dumping ground for obsolete films. The light-hearted renunciation by authority of almost all concern in the growth of the film industry may have had bad results. Too close a State control either of production or of public taste would almost certainly have worse.

Unity of the Problem.

216. Within this general framework of ideas we are now in a position to summarise the conclusions of each chapter; the steps by which the case for a Film Institute has been built up; and the scope of its work. We repeat, throughout this chapter, the salient phrases *verbatim* where possible.

Summary of Conclusions.

The film has become for good or for evil a powerful force in national life, which should be used constructively in the interests of education in its widest sense. The constructive use of the cinema is a form of

The Position To-day (Chapter I.).



national planning from which the finest intelligences in the country should no longer hold aloof. The cinema has been looked on askance by those whom it might serve, but now it is gaining prestige.

The dominance of the printed book from which for some hundreds of years we have drawn information and culture, is challenged, not only by the cinema but by other mechanical aids to knowledge and enjoyment. It is common prudence to take control, and to make the machines our servants, lest by an ill-judged aloofness we let them become our masters.

Cinematography has had to endure much criticism which is neither informed nor constructive, even though too often it may be deserved. Educational opinion (with honourable exceptions) has been more ready to condemn than to investigate. It is a duty incumbent on those who are concerned with the effect of the cinema upon its audiences, to go to the pictures themselves, and to equip themselves with knowledge to criticise constructively and to influence the cinema taste of those with whom they are in contact.

**The Film in  
Other Countries  
(Chapter II.).**

217. The film is an international problem with which practically every other country of a comparable civilisation has attempted to deal constructively. Nearly twenty million people attend a cinema performance daily, and the capital invested in the industry amounts to about one thousand million pounds.

An International Film Institute has been set up by the League of Nations at Rome, which is attempting to do for the world as a whole a part of what the Film Institute in every country ought to be doing for its own country. The League of Nations has also drafted a covenant for free trade in educational films. A large majority of Governments has accepted the Draft as a basis of discussion, and (in some form or other) the principle is likely to be adopted, to the benefit both of user and of producer.

The adoption of a convention of this kind will mean the establishment of a qualified body which will judge films by a new standard, neither by their box-office value nor by their possibly demoralising effect, but by their positive value as an aid to science and education and as a medium of culture. The imprimatur of such a body given for international circulation might well form the basis of a certificate for showing films in Great Britain, neither "U" nor "A," but given to films having in the wider sense educational value.

The Commission may temporarily fill the gap here, but it cannot do more. The permanent Film Institute should be equipped to undertake for the Government any task of certification, national or international, which the Government sponsored, and would derive therefrom prestige which would increase its usefulness in other directions.

**Censorship and  
Control  
(Chapter III.).**

218. The Commission is concerned to promote a constructive and not a restrictive influence on the cinema. Censorship at its best is a negative



force. Plain vulgarity may do little harm. It is the steady stream of third-rate films passed for universal exhibition which is the danger, with its sentimental and sham-emotional standards of value, dealing with unreal people. We want to see a constructive national effort to produce films—not “highbrow” necessarily, but good of their kind (whether that kind be farce or melodrama, fact or fiction), and dealing with three-dimensional men and women—and to create a public opinion that will make those films pay.

In the absence of a central organisation charged with this duty, zealous people have turned to the Censorship and tried to make it carry a double burden: to make a restrictive force into a positive agent of improvement. We believe that they are mistaken; and that the fairest tribute that can be paid to the work of the British Board of Film Censors is to recognise its proper limitations. A Film Institute would neither supersede nor run counter to the Censorship. The two organisations would be complementary.

We would emphasise that to realise what is good in the cinema to-day is a necessary preliminary to the improvement of what is bad. Only a dying prejudice prevents a wider realisation by social workers of the powerful ally which the cinema may be. Cinema-going is a family concern, and we are reluctant to see any further segregation of the child. Parents and children have much to learn from each other in enjoyment and criticism of films. Experience, common sense and wise use of films in schools are the truest foundation of intelligent and wholesome film sense.

219. The “cost of production” recurs like a theme-song in any description of the film industry. In cinematography “a giant of limitless powers has been reared, so huge that no one quite knows what to do with it” (Mr. Chaplin). Some people have believed that money could take the place of brains, and that extravagant advertisement and fantastic salaries could command success. But when full allowance has been made for extravagance, cinematography at its best remains a costly and a complex business.

**The Film as a  
Craft and an  
Industry  
(Chapter IV.).**

If educational and cultural interests are to help in the building up of British production which will give the world films worthily representing British culture, they must have some knowledge of the industry, and the respect which knowledge brings. Mutual co-operation must replace mutual suspicion. If the cinema is to serve the schools, the highest development of modern technical knowledge must be available. Teachers must know what they want before they can advise the trade on making films. To do so they must have some knowledge of the technical processes involved.

It is useless to stigmatise Hollywood, which has a tradition of highly competent production. Nor is it sufficient to say “Show British films.” We should add, “Make British films which are good of their kind and



can command a market in any company." It will be for the interests which the Commission represents to organise the demand.

**The Education  
of the Child  
(Chapter V.).**

220. The Commission has not been concerned merely with a sectional or a scholastic issue, but with the future of cinematography as a cultural influence whose power we do not yet know. It is a new medium which we may turn to our service, but which may easily be turned to our disservice. Even with children the needs of the school are not only the needs of the classroom—they would be simpler if they were. For a generation of film-going children is learning to pick up points and impressions on the screen very quickly—how quickly and how permanently we do not yet know. It is as important to train their taste in films as in music; from the social point of view more important. If the standard of public taste is to be raised we must begin with the children. Here the school links up again with the public cinema.

The term "educational film" is used in a restricted sense for the teaching film, the film in the classroom serving as an aid to the teacher, and for the generally educative or interest film to be shown in the school hall. At present a vicious circle prevents the production of films of either type made specially for the schools, though the trade is alive to the possibilities of this market. Producers will not make films until more schools possess projectors: schools will not instal projectors until more films are available to use in them. We have the repeated assurance of the Film Group of the Federation of British Industries: "If you can organise the demand, we will supply the films," and an influential body which knew what it wanted could count on the support of the Group.

A Film Institute would have two main functions. First, it would advise the trade, through expert panels of teachers, on the production of school films, teaching and interest: we have suggested some lines of experimental production. Secondly, it would act as a central clearing-house for information about films, projectors and technique, which the individual teacher to-day finds hard to obtain.

**The Entertain-  
ment of the  
Public  
(Chapter VI.).**

221. The cinema is a collective entertainment which has no barrier of age or sex. To many thousand households the weekly cinema-going is a family affair: the children go with their parents and absorb the same fare. The typical audience is neither "highbrow" nor salacious nor uninformed. It may be uncritical in the sense that it does not analyse its impressions, but, like the gallery first-nighters, it knows what it likes. Its entertainment is here our main concern. What is needed is not special matinées for children, nor special shows of quasi-educational films, but a regular public entertainment suited to the family party.

There is another public, educated and critical, for which the cinema should have a deep concern. Numerically it may be unimportant. Nevertheless the educated film-goer, by informed, experienced and constructive criticism, has rendered very great service to the cinema. His presence and



interest have given it prestige; and its future may depend on the extent to which it can retain his interest. He looks to contemporary films for a good racy adult programme, and desires access to films which are no longer in circulation as novelties but are remembered for their excellence. A chain of repertory theatres showing adult programmes will develop, if the demand is organised and insistent.

A Film Institute would focus intelligent adult thought throughout the country. It would link up the now disconnected members of the thinking public, relate the student of cinematography with the adult education worker, and interest scattered bodies of people in clubs, colleges and circles who would form their own film groups and fill repertory theatres.

222. The leaders of the adult education movement have recognised that nowhere can the machines serve us better than as mechanical aids to knowledge and enjoyment for the benefit of men and women seeking either or both after a hard day's work. It is an audience of which the trade has so far taken little account. Yet there is a nucleus of at least 60,000 students in classes grant-aided by the Board of Education, and an outer ring of several hundred thousand persons who, though not regular students, take part in some organised mental activity and recreation.

The Education of the Adult (Chapter VII.).

These are groups of earnest students of life and letters from whom local film societies and repertory audiences may be recruited, if the problem of obtaining cultural films cheaply can be solved. An Institute would both advise generally and distribute films at a reasonable cost, either direct through a central library, or indirectly through a trade organisation.

At the other end of the scale there is an insistent demand for educational films to be made to meet special needs; the demonstration of a scientific process in a technical school; the demonstration of individual processes for the training of apprentices and the guidance of young people in choosing a vocation; films stating a problem in heredity, economics or social questions, designed to provoke comment and discussion by a tutorial class; and films providing illustrative background to a course of lessons. It would be an urgent duty of a Film Institute to ascertain precisely the needs, convince the trade that there is a market, co-operate in the production of the films and facilitate their distribution.

223. The film is a new kind of document for record and research. It records and perpetuates great and non-recurrent historical occasions. Faithful records of the fashions of the day are being made continually in recreational films, and are being destroyed when the film goes out of date. These accidental documents should be preserved and deliberate records made for comparative study of, for example, the daily lives of

The Film in Documentary Record and Science (Chapter VIII.).



primitive, barbaric and orientally civilised peoples, before they are overwhelmed by contact with Western customs. These documents must be transcripts of real life (though of life seen through the eye of the expert camera man) and not, as some have been, artistic counterfeits. Mass production and standardised education are changing the culture of Europe no less than of the South Seas. This generation will be doubly responsible if it fails even to record what it destroys.

The documentary film has also been used by the scientist as a permanent record which is at once his personal notebook and the first draft of a paper explaining his theory to his colleagues. Later it may record the text of his discourse, first, to a band of disciples and then to the public at large. In surgery the film records the personal technique of a master, enables forty students to follow an operation at once, and makes an infallible daily clinical record. It transmits to a lay or semi-skilled audience, in an acceptable form, knowledge which the expert has little time to recast into lectures.

The Film Institute would maintain a library with multiple functions. Within the limits of what is technically and financially possible it would preserve for record a copy of every film printed in England which had a possible documentary value; it could make available for study films of interest to students; it would distribute films not available through ordinary agencies; and it would maintain an up-to-date catalogue of films of cultural and educational interest. The Institute itself would promote the production of deliberate documentary films.

**The Cinema and  
the Empire  
(Chapter IX.).**

224. The Dominions can supply us with valuable material for our schools. In return we should send them films which worthily represent our culture. If little has been done, it is in Great Britain rather than in the Dominions that the organisation is lacking. The Dominions have their organisations for the constructive national use of the cinema either within or outside the country (for example, the Canadian Federal Government Motion Picture Bureau). The film might become a vital force for mutual understanding.

The needs of backward races within the Empire are more difficult to supply. Such races can gain more and suffer more from the films than the sophisticated European; the conception of white civilisation which they are receiving from third-rate melodramas is an international menace. Yet the film might render signal service. We want to discover what sort of films are positively beneficial to native peoples and to get them produced. An experiment in consultation with the Colonial Office is being planned in Malaya.

The Secretary of State for the Colonies has stimulated the interest of Colonial Governments, naming the Commission as the source for obtaining information and advice. We have ample evidence from the enquiries of members of education staffs that administrators are anxious to use the new medium. Experimental films are being made by amateurs.



Here as elsewhere the best skill of the expert administrator and expert film technician need to be blended.

The Film Institute would be the natural centre for advice, for information, and for the certification of films as suitable for backward races. It would gain in breadth of outlook and prestige from its wider concern with national and international matters. Bodies such as the Empire Marketing Board and the new distributive trade organisation (both of which, in their several spheres, are doing admirable work) are debarred from carrying out these further functions by the terms of their constitution.

225. We disclaim originality for the views we express. The pioneer work in a new medium has already been done by others. We put into words what is beginning to be widely thought to-day. We express indeed what is the philosophy of a generation, nurtured among mechanical inventions and determined to use them to the full for entertainment and for profit. In spite of the excellent work done by earlier Committees of enquiry, little, if any, action followed their reports. They have lacked national and official support, and in most cases have been dealing with only one part of a larger problem. At the Conference by which the Commission was set up, there were gathered for the first time for consideration of a common film policy representatives of government departments, universities, learned societies, the great teaching organisations, trade unions, associations for promoting social welfare, and local education authorities, together with official representatives of the Film Group of the Federation of British Industries. Though much still remains to be done, the Commission has already become a clearing-house for the film work of such bodies as the British Institute of Adult Education, the National Council of Women, the British Association, and the National Union of Teachers, and has absorbed and gained strength from smaller effort. But the Commission cannot be permanent in its present form—a voluntary association of interested persons with funds for a limited enquiry. Its establishment will be justified if it has done sufficient pioneer work to enable it to dissolve and to hand over its work and its organisation to a publicly constituted body such as we hope to see set up.

General Co-ordination.

226. We do not want, we repeat, to suggest a bureaucratic control of recreation, repugnant to English ideas. But almost every other country of a comparable civilisation has gone far in a direction in which we have hardly begun to move, and we feel that Great Britain should at least follow, if only a part of the way. In the range of central organisations described in Chapter II. (Paras. 29/34), in ascending order of State control, Great Britain would be more likely to find her affinity at the bottom (U.S.A.) than at the top (U.S.S.R.). But, generally, in developing the constructive and ordered use of the new medium,

Foreign Film Institutes.



we feel that this country should lead rather than follow. Certain quite definite points emerge.

Should the Film Institute itself produce films, like the Harvard Film Institute and the Italian Luce Institute ? In spite of the example of the Canadian (Federal) Government Motion Picture Bureau, which itself produces films, we say definitely No. Public opinion in this country is unlikely at the present time to endorse a Government subsidy of film production in competition with the trade. Moreover, an Institute which itself produces films cannot also have the judicial outlook which the certification of commercially produced films implies. This consideration has made the Central Institute in Germany eschew production.

Is it possible to influence programmes in the public cinema house by legislation ? Two methods have been tried. In Germany entertainment tax is remitted on films approved by the Institute. In Italy at least ten minutes of film approved by the Luce Institute has to be shown in every public cinema programme. But in spite of the success which has been claimed for both these methods in other countries, we doubt the advisability of attempting to apply them in Great Britain. One quasi-educational film in a possibly bad programme is of little use ; and special programmes for special audiences—Sunday film-goers, adult education bodies—can only touch the fringe of the problem. It is the average public cinema programme which counts. This can certainly be influenced by the German method (remission of entertainment tax on approved films), which would undoubtedly have an effect beyond the repertory theatre or special show ; but it will, we believe, be more effectually influenced through the goodwill of the audience than through legislation.

On the other hand, there is much to be said for the institution, for home as well as for foreign use, of a certificate which is neither " U " nor " A," but is given to films having in the wider sense educational (including " interest ") value. Such certificates given by a Film Institute which was trusted by the thoughtful public might do more than anything else to encourage a positive outlook on cinematography and the production of first-rate films. Is this a good film for me to see and to encourage others to see ? Not, is this a bad film which ought to be banned ? Until the public learns to ask the first question and not the second, there will be little progress in adapting the new medium to our needs.

#### The Form of an Institute.

227. It is prudent to study the examples of others. But one good effect comes from the backwardness of Great Britain in dealing with the problem : no commitments. Film Institutes in many countries which were earlier in the field have grown up with the industry on lines of national but unexpected growth. Great Britain has the opportunity to plan from the beginning a Film Institute which will meet her special needs. If it is to command general confidence and respect, as is essential, it will need a competent and well-paid secretariat, with adequate premises, including



a demonstration theatre and "cutting" room. It must be equipped to undertake for the Government any certification of films as educational which it may sponsor, whether national or international, and its imprimatur must be based on an expert review of the films submitted to it. It must be in close touch with producing firms with whom it will collaborate, without being in their hands. It must therefore have an assured income, from the Government or from Trust Funds, and be demonstrably independent of outside financial influence.

The form of the organisation would depend to some extent on the sources of its revenue. Government recognition is essential, and some form of Government control, even if Government funds are not available. We realise that the present condition of national finance makes an appeal to Government difficult, and our recommendations must be read with this qualification. The organisation would be in one of three forms, as a Government Department or Institute, as an Incorporated Institute, or as some combination of both. We give some examples, arranged in descending order of State control, of British institutions of all three types which perform comparable functions.

228. An Institute may be a Department of State. The Department of Scientific and Industrial Research has its own Parliamentary vote and is under the control of the Lord President of the Council, the Minister responsible to Parliament. Under his Chairmanship a Committee of the Privy Council, consisting of several Ministers of the Crown, directs the application of any sums provided by Parliament for the organisation and development of scientific and industrial research. A Royal Charter established the members of the Committee of the Privy Council as a Body Corporate, entitled the "Imperial Trust for the Encouragement of Scientific and Industrial Research," empowered to hold funds and other property for the purposes of the Committee of the Privy Council. The main activities of the Department are to make grants for investigation and research carried on by individuals, universities, and other scientific institutions and co-operative research associations, the conduct of special investigations for firms at the cost of the applicant, and general research for the benefit of the community. The estimates of the Department for 1931-32 were £650,000, of which £450,000 was voted by Parliament and the remainder met by payments from industry as fees and charges for special investigation, payments for services rendered to other Government Departments, and grants from the Empire Marketing Board for research of general Empire interest. The staff is subject to the regulations of the Civil Service.

A Department  
of State.

229. An Institute may be administered as a subordinate section of a Department of State. The Victoria and Albert Museum, South Kensington, is administered by the Board of Education. Executive action proceeds from the President of the Board of Education, who is

A Subordinate  
Section of a  
Department.



advised by the Permanent Secretary of the Board and by the Secretary and Director of the Museum. An Advisory Council makes recommendations to the Board on the general principles and policy governing the organisation and arrangement of the collections, co-operation with contemporary art, manufacture and industry, and generally with the development of the purposes of the Museum. The cost of upkeep is provided under the Board of Education vote. The staff is subject to the regulations of the Civil Service.

A State-aided  
but not State-  
controlled  
Institute.

230. An Institute may be State-aided but not State-controlled. The Government, while closely associated with the conduct and control of the Imperial Institute, makes only a partial contribution to its maintenance. Responsibility for its conduct is vested in trustees, and the management in a Board of Governors. The body of Trustees is under the Chairmanship of the Lord President of the Council, with whom are associated four Ministers, and private individuals nominated by the Trustees. The Board of Governors, under the Chairmanship of the Parliamentary Secretary, Department of Overseas Trade, includes the High Commissioners of the Dominions and India, representatives of Government Departments and of Scientific and Commercial interests. The Institute exists to promote the utilisation of the Commercial and Industrial resources of the Empire by the chemical and technical investigation of raw materials, by the supply of information, and the maintenance of exhibits illustrating the economic resources of the Empire overseas. The total cost of its upkeep is approximately £30,000 per annum, of which £11,000 is contributed by the Home Government, the balance being mainly contributed by the Dominions, Colonies and Protectorates of the Empire. With one exception the staff is not subject to the regulations governing the Civil Service.

An Independent  
Corporation,  
aided by  
Government  
Funds.

231. An Institute may be a national organisation, with public responsibility, aided or financed by Government funds, but constitutionally an independent Corporation. The British Broadcasting Corporation was established as the result of the rapid development of the work of the British Broadcasting Company Limited. Unlike the National Telephone Company, which became a section of the General Post Office, the Company was made an independent Corporation acting under a Royal Charter. Five persons mentioned by name and all other persons who might become members were constituted a Corporation with perpetual succession, a common seal, and power to sue and to be sued. The members of the Corporation are entitled the Governors, and are appointed by Government. In them are vested the appointment of the executive staff and the usual duties of the Directors of a Corporation. They receive the emoluments usually appertaining to appointments of this nature. The Corporation has a monopoly of the installation of wireless apparatus and the transmission of broadcast programmes. It obtains its licence from the



Postmaster General. Its revenue is derived from the sale of licences for the use of wireless apparatus. This is collected by the Post Office and paid into the Treasury, and a sum is allocated annually therefrom by Government to the Corporation on a sliding scale in accordance with its requirements.

232. An Institute may be supported wholly from voluntary funds and may be incorporated under Royal Charter. The Royal Institute of International Affairs is an example of this type of organisation with an interesting history. The feeling which was prevalent in 1919 that the knowledge gained at the Peace Conference should be placed permanently at the disposal of students of international affairs, and the desire for an authentic history of the Conference, led to the formation of an unofficial institution supported by private donations. In 1920 the institution was reconstituted as the British Institute of International Affairs on non-propagandist lines for the scientific study of international affairs. In 1925 the Institute was granted a Royal Charter, and in 1929, through the generosity of certain wealthy individuals combined with subscriptions from certain banks and business firms in the City of London, the income of the Institute was increased by some £10,000 per annum. The Institute is governed by a Council, elected annually by the General Meeting of members. The honorary officers control the salaried staff, which administers the work of the Institute in five departments, Secretarial, Study Groups, Meetings, Publications and Library, and Information. The first department is responsible for seeing that the policy of the Council is carried out and for all financial business. The Meetings Department is responsible under the Meetings Committee for organising evening meetings. The Study Groups Department, under the Study Groups Committee, is responsible for organising the work of the Study Groups.

An Institution under Royal Charter supported by Voluntary Funds.

233. An Institute may be supported wholly from voluntary funds, and incorporated, but not under Royal Charter. The National Institute of Industrial Psychology was incorporated in 1921 under the Companies Act as a scientific association making no profit, and by virtue of its classification is also legally a charity, entitled to receive charitable donations and bequests. The Governing Body is a voluntary Council composed of scientists and business men, from whom is selected a small executive committee. The activities of the Institute include the investigation of the best methods of applying human energy in factories, offices, etc.; the provision of lectures for employers and workers and of training courses for managers, foremen and investigators; the application of suitable methods to secure more efficient and scientific selection of workers and more reliable guidance for adolescents in choosing their life's work; the prosecution of research work in industrial psychology and physiology and the publication of the results thereof; the determination of other conditions which tend to the maximal health and well-being

An Institution supported by Voluntary Funds and not under Royal Charter.



of the worker and to the best relations between management and labour; and the study of factors, *e.g.* advertising, designing, etc., influencing the sale of products. The revenue of the Institute is derived from subscriptions to its Journal and other privileges of membership, donations from the Carnegie Trustees and from firms, fees for services to industry and to private individuals, and special donations for specific purposes.

Payment for  
Services  
Rendered.

234. Whatever form the National Film Institute may take, it will derive, like Continental Institutes, some income from services rendered to the two main parties in its work: to the trade, for undertaking pieces of research, for advice on production and for viewing films; and to the schools (and other institutions and bodies), for information, advice and the organised distribution of special films. Moreover, the Imperial functions which we suggest the Institute should undertake, the examination of films for Colonial export, and the exchange of films between Great Britain and the Dominions, should bring in revenue either from the Dominions and Colonies themselves, or from Departments of the Central Government. A Department, for example, might finance a particular investigation, as the Empire Marketing Board finances research carried out for it by the Department of Scientific and Industrial Research.

Payment for services rendered, though a constant source of income, would never be the principal source, unless the Institute were given by Government the task of certifying artistic, interest or educational films, whether for internal or foreign exhibition. It is significant that the German Central Institute (which certifies films officially but does not produce them) is nearly self-supporting. We rule out production as a possible source of income, since we find it difficult to imagine circumstances under which a National Film Institute in Great Britain would itself produce films.

Endowments.

235. Social and educational trusts might make grants, but these would normally be for a limited number of years or for a special purpose, and in either case non-recurring. A Trust, for example, might finance for a year or two an Institute which anticipated later on an adequate revenue from other sources, presumably for services rendered, just as Harvard University financed the earlier years of the Harvard Film Institute. Some relation between the Institute and the University of London is not inconceivable. Whether the Institute were a Government or a non-Government organisation, a Trust might make a grant for a specific piece of research, as the Carnegie Trustees to the Central Council for Broadcast Adult Education. Or again, endowments might be built up from voluntary sources such as those obtained by the Royal Institute for International Affairs.

Government  
Funds.

236. Contributions of two kinds may be made from Government funds. A grant may be made by Parliament, direct or through another Department, to an Institute, whether maintained or aided by Government, as



to the Department of Scientific and Industrial Research, the Victoria and Albert Museum, and to the Imperial Institute. This carries both prestige and obligations. It gives security and it restricts freedom. Or a tithe may be levied on the industry and on the consumer, directly or indirectly, and the proceeds handed over through a Government Department to an Institute aided but not maintained by the Government, as the wireless licence money through the Post Office to the British Broadcasting Corporation.

Two types of levy have been suggested as possible sources of revenue for a Film Institute: a percentage of the profits of Sunday Cinema performances might be earmarked for the purpose; or an extra percentage might be put on the import duty on foreign films. The former suggestion has received the endorsement of members of Parliament of all political parties. The latter was recommended by the India Cinematograph Committee as one means of financing the Central Bureau which it hoped to see established in India.

237. We believe that some income from public funds is essential to a Film Institute, if only as a guarantee of solidity and independence, whether those funds are directly voted or are derived from a source such as a tithe on the proceeds of Sunday Cinema performances, and administered by a Government Department. We believe, on the other hand, that an Incorporated Institute with Government backing would have more freedom and elasticity to develop a new service than a Government Department. For example, an Institute administered under the benevolent hand of the Board of Education might find itself handicapped in dealing with entertainment films. Unlike France, Great Britain has no Ministry of Fine Arts, and in its absence too close an association with any Government Department appears to us undesirable. The wide field of activity in which a Film Institute must be engaged, the various bodies both official and non-official to which it will be related, and its various sources of revenue, seem to us to point to as free an organisation as possible. Conclusion.

238. We therefore have the honour to recommend :—

**That a National Film Institute be set up in Great Britain financed in part by public funds and incorporated under Royal Charter.**

**Recommendations.**

We have considered the organisation and establishment which would be needed for an Institute with public status. We recommend :—

(1) that a Board of Governors be appointed by the Government ;  
that they be seven in number ; and that their term of office be for five years and renewable ;

(2) that it be the duty of the Governing Body to set up an Advisory Council, including representatives of learned and scientific societies, educational associations and education authorities,



and of the film industry, together with persons nominated by Government Departments concerned, or individually co-opted, and representatives of the self-governing Dominions and of India appointed by the Governments concerned.

- (3) that the duties and powers of the Advisory Council include advice and assistance to the permanent staff in carrying out the work of the Institute, together with power to submit to the Governing Body suggestions for new activities ;
- (4) that the staff consist of a Secretary or Director with an adequate body of technical experts, and an administrative and clerical staff ;
- (5) that, in addition to ordinary office accommodation, there will be needed an experimental theatre for the projection of sound and silent films, a room for "cutting" films, and accommodation (not necessarily on the same premises) for a library of films and of books on cinematography.

We are of opinion that the functions of the Institute would be :—

**Information.**

- (1) To act as a national clearing-house for information on all matters affecting the production and distribution of educational and cultural films, including information as to research which is being undertaken abroad ;

**The Cultural  
(Entertainment)  
Film.**

- (2) to influence public opinion to appreciate and demand films which, as entertainment, are really good of their kind or have more than entertainment value, by, *e.g.* the publication of a review or of press articles or by lectures and meetings at important centres such as Universities ;

**The Educational  
(Teaching and  
Interest) Film.**

- (3) to advise teachers and institutions who want to use films, as to sources and conditions of supply, types of film, and the apparatus and conditions of projection ;  
to secure the services of expert teachers to co-operate with the trade in the production of teaching films made expressly for the schools, and to organise their distribution ;

**Liaison with the  
the Trade.**

- (4) to act as the means of liaison between the trade, producers, distributors, exhibitors, cultural interests and educators ;

**Research.**

- (5) to undertake continuous research into the various uses of the film and of allied visual and auditory apparatus ;

**Records:  
Library and  
Documentary  
Films.**

- (6) to be responsible for film records, and to maintain a national repository of films of permanent value ;  
to compile and maintain, with the aid of expert advisory panels, who might be paid for their services, a descriptive and critical catalogue of educational films ;

- (7) to act as an advisory body to all Government Departments concerned with the use and control of films ; Co-ordination with Government Departments.
- (8) to undertake for the Government any task of certifying films as educational, cultural or scientific, whether national or international, for import or for export, which the Government sponsors ; Certification of Films.
- (9) to undertake such duties in relation to the Dominions, Colonies and Protectorates as may be allotted to it, *e.g.* the approval of films as suitable for backward races ; and Imperial Duties.
- (10) generally to undertake such duties as may be assigned to it under conditions not inconsistent with the terms of its Royal Charter. General.

In conclusion, we repeat that we conceive the work of the Institute as constructive, not restrictive.

239. We realise that this Report raises important issues of public policy ; and therefore we have not asked the representatives of Government Departments whose names appear on pages v-vii, and who have been of the greatest service to the Commission, to sign the Report. We should add that we sign the Report as individuals, and not as representing Associations. Signature of the Report.

We are,

B. S. GOTT, *Chairman.*  
 J. L. MYRES, *Vice-Chairman.*  
 F. A. HOARE, *Honorary Treasurer.*  
 J. W. BROWN, }  
 A. C. CAMERON, } *Joint Honorary Secretaries.*

P. H. ALLAN.	RICHARD GREGORY.
V. A. BELL.	G. E. HADOW.
HARRY BLACKWOOD.	A. E. HEATH.
DAVID CECIL.	FRANK HEATH.
A. G. CHURCH.	PERCY JACKSON.
CHARLES CLELAND.	M. NEVILLE KEARNEY.
C. T. CRAMP.	C. W. KIMMINS.
WINIFRED CULLIS.	R. S. LAMBERT.
E. SALTER DAVIES.	E. E. LOWE.
G. D. DUNKERLEY.	J. M. MITCHELL.
ST. JOHN ERVINE.	J. F. ROXBURGH.
A. E. EVANS.	T. H. SEARLS.
J. FAIRGRIEVE.	B. B. THOMAS.
E. M. FOX.	H. BRUCE WOOLFE.
W. T. FURSE.	B. A. YEAXLEE.
DUNCAN GRAY.	



## APPENDIX A

### LIST OF GOVERNMENT DEPARTMENTS, EDUCATIONAL, SCIENTIFIC AND SOCIAL ORGANISATIONS WHICH ACCEPTED INVITATIONS TO THE TWO CONFERENCES—1929 AND 1930—OR HAVE OTHERWISE ACCORDED THEIR SUPPORT.

Association of Assistant Masters.  
Association of Assistant Mistresses in Secondary Schools.  
Association of Directors and Secretaries for Education.  
Association of Education Committees.  
Association for Education in Industry and Commerce.  
Association of Municipal Corporations.  
Association of Principals in Technical Institutions.  
Association of Scientific Workers.  
Association of Teachers in Technical Institutions.  
Birmingham Cinema Enquiry Committee.  
Board of Education.  
Board of Trade. Industries and Manufactures Dept.  
Bristol, The University of.  
British Association for the Advancement of Science.  
British Association for Commercial Education.  
British Broadcasting Corporation.  
British Empire Film Institute.  
British Film Services Board.  
British Institute of Adult Education.  
British Medical Association.  
British Museum (Natural History Dept.).  
British National Committee of Intellectual Co-operation.  
British Science Guild.  
British Social Hygiene Council.  
Carnegie United Kingdom Trust.  
Central Association for Mental Welfare.  
Central Education Committee of the Society of Friends.  
Chemical Society.  
Children's Cinema Council.  
Church Tutorial Classes Association.  
Colog Harlech.  
Colonial Office.  
Co-operative Union.  
Corporation of the City of Edinburgh (Education Committee).  
Corporation of the City of Glasgow (Education Committee).  
Council of Principals of Training Colleges.  
County Councils Association.  
Dental Board of the United Kingdom.  
Department of Scientific and Industrial Research.  
Edinburgh University.  
Educational Institute of Scotland.  
Educational Settlements Association.  
Empire Marketing Board.

Federation of British Industries.  
Film Society.  
Fircroft College.  
Geographical Association.  
Historical Association.  
H.M. Stationery Office.  
Holybrook House.  
Hull, University of.  
Imperial War Museum.  
Incorporated Association of Head Mistresses.  
Incorporated Association of Head Masters.  
Incorporated Association of Preparatory Schools.  
Independent Schools Association.  
India Office.  
Institution of Electrical Engineers.  
International Educational Society.  
League of Nations Union.  
Leeds, University of.  
Leplay House.  
Library Association.  
Linnean Association.  
Liverpool, University of.  
London County Council.  
London Day Training College.  
London School of Hygiene and Tropical Medicine.  
Middlesex Hospital.  
Ministry of Agriculture and Fisheries.  
Morley College for Working Men and Women.  
National Adult School Union.  
National Association of Head Teachers.  
National Baby Week Council.  
National Council of Social Service.  
National Council of Women of Great Britain.  
National Council of Women (Cinema Sectional Committee).  
National Federation of Women's Institutes.  
National Industrial Alliance.  
National Safety First Association.  
National Union of School Teachers.  
National Union of Teachers.  
National Union of Women Teachers.  
New Education Fellowship.  
Oxford University, Department for the Training of Teachers.  
Parents' National Educational Union.  
Representatives of the High Commissioners of Dominions.  
Royal Anthropological Institute.  
Royal Astronomical Society.  
Royal College of Physicians.  
Royal Geographical Society.  
Royal Institute of Public Health.  
Royal Institution of Great Britain.  
Royal Meteorological Society.  
Royal Society.  
Rural Industries Bureau.  
St. George's Hospital.  
Science Masters' Association.  
Scottish Education Department.  
Scottish Council for Research in Education.



Seafarers' Education Service.  
Selborne Society.  
Television Society.  
Trades Union Congress General Council.  
Training College Association.  
Universities Bureau of the British Empire.  
War Office.  
Wellcome Historical Medical Museum.  
Westminster Catholic Federation.  
Workers' Educational Association.  
Workers' Educational Trade Union Committee.  
World Association for Adult Education.  
Young Men's Christian Association.  
Zoological Society of London.

Together with representatives of certain County and Urban Education Authorities in England, Scotland and Wales, Teachers' Training Colleges and Schools of all types.

## APPENDIX B

### PAPERS PUBLISHED BY THE COMMISSION ON EDUCATIONAL AND CULTURAL FILMS, 1930-1931, TOGETHER WITH AN ACCOUNT OF THE PROJECT OF ENQUIRY AND THE ORGANISATION OF THE COMMISSION.

I. THE following papers have been issued by the Commission on Educational and Cultural Films during the course of their enquiry :—

(a) Scope of enquiry and appeal for funds—February 1930. This paper describes the origin of the Commission, the project of enquiry as set out below, and contains suggestions with regard to future development.

(b) A report of an address to the President of the Board of Education by a deputation of the Commission, June 19th, 1930. The Commission in this address explained that cinematography was a new medium which could be used both for the improvement of public taste and for instruction in all branches of education. The Commission suggested that censorship was merely a negative force and that what was needed was a positive force exerted over the whole field of cinematography, which would foster and develop all that is most valuable therein from the point of view of science, of education, of commerce, of recreation and artistic enjoyment.

Examples of constructive organisations such as the Bildstelle in Germany and the Harvard Institute were quoted as the means which other countries are employing to solve kindred problems.

(c) A report of progress for the year 1929-1930 presented to the Annual Conference of constituent associations at Burlington House, London, W.1, on November 28th, 1930.

(d) A report on the draft international convention for the Abolition of Customs' Barriers against Educational Films, illustrating the kind of work which a Permanent Central Organisation interested in Educational and Cultural Films would be expected to perform—April 1931.

II. THE PROJECT OF ENQUIRY AND RECOMMENDATION : The following statement, unanimously adopted by the Conference of Representative Societies and Institutions at Burlington House on November 27th, 1929, provided terms of reference for the Commission :—

“ The Conveners of this Conference, representing Institutions engaged in Science, History and Education, are of the opinion that an authoritative Commission of Enquiry and Recommendation of a representative character should be established with the following objects and methods :—

“ (1) To consider suggestions for improving and extending the use of films (motion pictures and similar visual and auditory devices) for educational and cultural purposes, including documentary records.

“ (2) To consider methods for raising the standard of public appreciation of films, by criticism and advice addressed to the general public, by discussion among persons engaged in educational or cultural pursuits, and by experimental production of films in collaboration with professional producers.

“ (3) To consider whether it is desirable and practicable to establish a



permanent central organisation with general objects as above, and among its particular functions the following :—

- (a) To collect and publish information as to films already in existence, for the use of teachers and research workers.
- (b) To review educational and cultural films, for general and restricted use, for the guidance of producers and users of films.
- (c) To advise, confer, and (if necessary) collaborate and experiment as to the choice of subjects, the technique of production, the methods of compilation and editing, including the selection and re-editing of film material suitable for educational or cultural use.
- (d) To examine and certify the subjects of films proposed for importation, with a view to the circulation of foreign films of educational value, and to the exemption of them from importation duty and other restrictions by negotiation with H.M. Customs.
- (e) To examine and report on the use of films in education, on the apparatus and methods of presentation, on experimental researches into educational (pedagogic) aspects of the motion picture.
- (f) To suggest, select, acquire, store and otherwise conserve and utilise documentary films, both positive and negative.
- (g) To facilitate the distribution of films by organising the demand and reducing cost of production and hire through arrangement with producers and distributors.

“(4) Neither the Commission of Enquiry nor such a General Organisation as is referred to in para. 3 would be primarily concerned either with the production or with the distribution of films (which are the concern of the manufacturers and the trade); but would not be precluded by the above statement of objects and methods from engaging experimentally in any branch of film production and distribution, for the furtherance of the general aim of extending and improving the use of films for educational and cultural purposes; and would definitely contemplate such activities in respect of films which are of value as documentary record.”

### Appointment of Research Committees.

The first need was to survey the field, and the Commission set up five Research Committees of its members with power to co-opt persons with special knowledge, subject to the approval of the Commission, and at their discretion to invite other such persons either individually or as representative to attend particular meetings. Upon these Committees the Commission did not wish in the early stage to lay any binding terms, since only experience would show where the chief needs lay; but they found it possible to suggest certain definite lines of research which Committees would initially follow.

It was a special object of the Commission and of its Committees to bear in mind the needs of the Dominions and the Colonies and also to enlist the help of their representatives in this country in providing material for use in schools. The following were the terms of reference :—

#### Committee No. 1.—Adult Education.

To make enquiries into the relation of the Cinema to Adult Education by—

- (1) Considering the educational value of the films shown at the present time in the ordinary cinema halls and the possibility of their improvement.
- (2) Collaborating with the producers for the improvement of films and for the production of experimental films.
- (3) Enquiry and experiment with other oral and auditory aids to learning.

#### Committee No. 2.—Children and Adolescents.

- (1) Preliminary enquiry as to the number of schools possessing projectors

and the nature of the films shown ; the number of Local Education Authorities or other bodies providing Teaching and Interest films for children in or out of school hours ; the nature and quality of the shows.

(2) An enquiry into similar films for other subjects on the lines of the enquiry then being made into Historical films by a Committee of the Historical Association. A beginning might be made with Geography.

(3) The influence of public film shows on children and adolescents.

**Committee No. 3.—Film Production and Technique : Distribution and Circulation.**

(1) To compile a list of (a) Teaching, and (b) Interest films of approved merit.

(2) To co-operate with distributors, film agencies and voluntary associations in an endeavour to secure improved methods of distribution.

(3) To consider the relative usefulness of standard and sub-standard films.

(4) To consider the relation of allied visual and auditory devices such as television, gramophone records, the epidiascope, lantern slides, the synchronised lecture.

(5) To collaborate with producers in experiments for the improvement of films and projectors, the question of costs, and generally to maintain liaison with the film industry—an object which can only be realised as other Committees of the Commission reach conclusions.

(6) To co-operate with the Research Committee of the British Association for the Advancement of Science on these and similar lines of enquiry.

(7) Conditions of exhibition including safety precautions.

**Committee No. 4.—Foreign Relations and Documentary Films.**

(1) To consider matters officially referred to the Commission by the British National Committee of Intellectual Co-operation (League of Nations).

(2) To consider improvements in the conditions of entry into England of foreign films of scientific, educational and cultural value ; interchange of films and information with other countries.

(3) To consider means for preserving films which may be of value for record—in the widest sense : to co-operate with bodies such as the International Historical Congress.

**Committee No. 5.—Science, Medicine and Public Health.**

(1) To catalogue films of this type for use now and in the future : methods of preservation and distribution.

(2) To co-operate with scientific and other bodies in the production of films for instruction, record and propaganda.



## APPENDIX C

### FOREIGN COUNTRIES

#### THE ORGANISATION AND CONTROL OF THE EDUCATIONAL FILM SERVICES IN CERTAIN FOREIGN COUNTRIES

GRATEFUL acknowledgement for the information contained herein is made to the International Review of Educational Cinematography, and in particular to the authorities of the institutions mentioned who have in some cases kindly corrected the original draft.

##### 1. Austria.

The progress of the educational film in Austria is interesting as showing not only growth of Government supervision out of a popular movement, but the co-operation of schools in order to secure the exhibition of educational films.

After the war there was a considerable movement in the teaching profession in favour of the use of films in education. Schools could not afford to buy projectors. Groups of schools, therefore, combined to rent cinemas or central halls for the showing of educational films. There are to-day 20 scholastic cinemas in Vienna (of which 9 are experimental school cinemas for the purpose of obtaining pedagogic experience), and about 50 throughout the whole of Austria. Schools sharing the same cinema hall form a scholastic cinema guild which holds meetings at which the programmes for the following term are arranged. Each school is represented at these meetings by at least one master. School exhibitions of films are attended by whole classes accompanied by a master, and the pupils pay a small sum towards the exhibition.

In 1923 Viennese schoolmasters formed a guild of photographic and cinematographic workers, for the purpose of using still and moving pictures in schools, but in 1926 those in favour of the cinema broke away and formed a scholastic cinema league which has become a most important body. As a voluntary association it organises through its institute projects for the film requirements of schools; it lays down the principles of teaching by film including methods of projection; it publishes a review and has established a collection of educational films. It has also arranged investigations in film psychology in relation to many hundreds of pupils in a large number of classes. These results are contained in the questionnaires, and provide very interesting conclusions as to the manner in which the film affects young people.

About 1927 the Federal Ministry of Education, impressed by the dearth of suitable teaching films, established the film section of the Austrian Magic Lantern and Film Service. According to recent information the activities of this section are still in process of development and include the following :—

**A. A Film Collection** to include not only educational films for schools but also important records of cultural development. The section pays especial attention to the short teaching film taking not more than fifteen minutes to project, and recently called upon the teaching profession to supply a statement of their requirements in this kind of film. As the central film collection of the State it includes the films of other Ministries. Numerous films have been



received from industrial firms and are being converted to educational purposes. The film section is in favour of international exchange, and is in a position to supply English schools and popular educational centres with educational films at low prices.

**B. The Use of Films in Schools.** The Department, while recognising the value of the school cinema hall, is strongly in favour of the introduction of the film into the classroom, but considers that the small-size film is the only practicable solution for the problem of class teaching in the school.

The Decree of November 7th, 1930 deals with the film for instruction. The Decree emphasises that it is becoming an increasingly important aid for teaching, liable to hold more than any other means the attention of the students and to develop their intelligence and powers of observation.

The Federal Ministry of Instruction has, therefore, issued the following regulations :—

(1) Only non-inflammable films (so-called safety films) may be used in schools. This regulation does not, however, apply to school cinemas which have a regular licence.

(2) Only films which have been approved by the Federal Ministry of Instruction may be used for instruction. The same system must be followed for the cinematographic performances organised by a school outside the regular premises, although for school purposes.

(3) Films may be projected in schools (whether in school cinemas or in classrooms) only by such members of the teaching staff as have passed a test for such projection according to the existing statutory provisions and are in possession of a projector's licence.

(4) The prevalent regulations regarding the equipment of the school premises in which films are to be shown, and also as regards safety exits, the handling of films, their preservation and everything pertaining to the technical construction of the halls and the safety of the functions of the apparatus, must be scrupulously observed.

**C. Film Intelligence Service.** The Department is following the example of the Lampe Institute (of whose activities a description is also given) in establishing constructive machinery for the improvement of educational and entertainment films. This section has nothing to do with the censorship, but merely approves the fitness of teaching and cultural films with a view to exemption from entertainment tax.

**D. Training of Teachers.** The Department has encouraged through Local Education Authorities instructional weeks for primary and secondary teachers in film questions in all the provinces of Austria. Officially the Ministry of Education supports all organisations seriously interested in films and assisted in promoting the third international film conference in Vienna in May 1931.

Apart from a grant to the scholastic film league for the production of experimental films the Department makes no special subsidies to schools nor does it lend films free of charge. These are lent at a flat rate of about one groschen per metre, but poor schools get a further reduction, but in no circumstances are they issued free. The production of films is not part of the activities of the Department, which is merely concerned with a collection of films and the encouragement of their use in schools.

## 2. France.

Serious consideration of the use of the film in the service of education and culture commenced on March 23rd, 1916 with the formation of the Extra Parliamentary Film Commission. The Commission consisted of members of Parliament, Directors and Inspectors of Education, University Professors and Industrialists, and submitted its report in 1920, when it invited Parliament to







The films despatched by the Educational Museum for instructive purposes are entrusted to its management by the Ministry of Education, which purchases them year by year from specialised producers. To-day, the library contains over 6000 films, and in order to encourage teaching by means of the film grants are made by Government up to one-third of the cost of projectors.

Co-operating with the Musée Pédagogique is the Ministry of Agriculture, which grants to rural schools an additional third of the cost of projectors. The Ministry possesses an excellent catalogue of about 450 films, and the number lent to agricultural institutions has risen from 558 in 1924 to 4450 in 1930.

Dependent also on the Ministry of Education is the General Direction of Technical training which employs films of vocational orientation. This Department has about 350 films dealing with the artistic crafts and the various industries.

Films are also used largely by the Ministries of Health, of War, and Foreign Affairs.

The Musée Pédagogique, in conjunction with the Ministry of Agriculture and the General Direction of Technical training, has organised a very remarkable system of decentralisation arising out of the great demand for films and the wear and tear to which films are exposed. Schoolmasters are now more able to obtain any particular film in proper time for their lessons or lectures, and the wastage of films has been much reduced.

The Musée Pédagogique has no less than 47 affiliated branches in various parts of France, which are supplied from a central depot in Paris. These affiliated branches are either official or are voluntary organisations recommended by the municipality under suitable guarantees. The number of projectors in educational institutions is calculated to be 16,000-18,000. Since March 1932 only "non-flam" or safety films are allowed to be projected in classrooms and school buildings.

In addition to the Government film depots, there are the Cinémathèque de la Ville de Paris, a municipal organisation reserved for the use of schools in Paris, and also in the provinces a number of independent societies which interest themselves in the distribution of educational films, such as the offices of educational films in Lille, St. Etienne, Lyon, Nancy, Strasbourg, Poitiers, etc.

### 3. Germany.

The introduction of the cinematograph in Germany led to two movements—one to exploit the motion picture as a form of amusement; the other to use it as a medium of education, illustrating life and action, especially in the spheres of Biology, Geography and Science.

The Educational Authorities waited until sufficient evidence had been accumulated to show that the film had a definite place in education, and it was not until 1918 that the Prussian Minister of Culture directed Dr. Lampe to examine the material of the cinematographic office of the Central Government, and to ascertain whether there were any films suitable for educational requirements.

It should be stated here that education and teaching are under the control of the seventeen German States and that the Central Government has no school organisation of its own. The guiding principles of education, however—and, therefore, of the film as a medium of education—transcend the boundaries of individual States, and co-ordination is effected by the Central Institute for Education and Teaching which was founded in 1915. The cinema office (Bildstelle, or the Lampe Institute as it is more generally known), became an autonomous section of the central office as soon as examination of the film material was completed.

After the war several big producing companies were formed which had



educational film departments of their own, and it became necessary to see that all educational films were examined and the schools exhibited only such films as were passed by the central office.

In 1919 the Central Government increased its supervision over film production by setting up two censor departments in Berlin and Munich and an additional cinema office to supervise educational films for Southern Germany.

The action of the censor office is purely negative; that of the cinema office is positive because they encourage the production of good films, and this they do in two ways. Firstly, only those films can be shown in the schools which one of the two offices has recognised as suitable for educational purposes. Secondly, educational films of a certain standard of merit may be shown in public cinema houses and are exempt from entertainment tax. With these educational films are classed two other kinds of films, namely, "interest" and "artistic" films. In both cases they may be entertainment films, but they must either be of educational value because of the way in which they present a problem or must reach a certain artistic standard.

The ordinary cinema tax is 15 per cent. of the ticket price, but if any of the above classes of films occupy—

Up to $\frac{1}{4}$	of the performance	the tax is	12 per cent.
$\frac{1}{4}$ – $\frac{1}{2}$	" " " "		11 per cent.
$\frac{1}{2}$ – $\frac{3}{4}$	" " " "		9 per cent.
$\frac{3}{4}$	" " " "		7 per cent.
$\frac{9}{10}$	" " " "		tax free.

The following inclusive survey gives an idea of the activities of the Film Institute from the April 1st, 1919 to the end of March 1929 :—

Total number of films examined :—

3616 films	2,664,504 metres	long	were	examined.
2863	"	1,870,134	"	" " approved.
753	"	794,370	"	" " rejected.

The films are classified as follows :—

*Recognised.*

*Rejected.*

(a) Educational Films.

2139 films, 1,128,740 m. long.	325 films, 152,814 m. long.
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(b) Popular Films.

628 films, 499,157 m. long.	331 films, 406,726 m. long.
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(c) Artistic Films.

96 films, 242,237 m. long.	97 films, 234,830 m. long.
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The Lampe Institute is staffed by Government officials, including representatives of the Boards of Education, Agriculture and Health, but otherwise only receives limited support from Government. It is for the most part supported by its own receipts, which consist partly of charges made for the examination of films, and partly by profits on the certificates issued.

The Institute also acts as an information bureau and offers advice to producers, renters and public authorities on all matters relating to artistic, educational or cultural films. In order to be able to give an unbiased judgment, the office does not undertake the production or distribution of films, but examines scenarios before the film is produced and lays down the general principles that should guide producers in their work. It also exercises influence on the teaching profession by ensuring that teachers and school authorities understand the value of cultural films. By means of lectures and meetings the teaching staff is unceasingly kept informed of all that is related to motion pictures, and the value of using the cinema for cultural purposes. Instructions have been compiled on the proper way to show films in the schools, and upon the training of pupils in the appreciation of good films. The Institute also in-



forms teachers concerning the films related to the school syllabus, and lays down a course of instruction for the certification of technical operators of projectors in juvenile education. It is interesting to note that educational films are classified by the Film Institute according to the various grades of education for which they are suitable, and the attention of each class of schools is directed to the classification.

The German Cinema Federation, with regional branches in various parts of Germany, is a voluntary association supported by the subscriptions of its members. It represents practically all the German teachers who buy or hire films for use in their schools, and is loosely connected with the Central Institute by an exchange of representatives on the governing bodies.

The total number of schools in Germany is roughly 80,000. About 1500 schools use cinema projectors, and a further 500 projectors are used simultaneously by Juvenile Welfare Organisations. The total number, however, of schools which are giving instruction by means of the film is about 20,000.

The leading municipalities of Germany issue films free of charge to schools, who also receive from Government grants for the purchase of projectors and the hire of films.

#### 4. Italy.

It was due to Dr. Luciano de Feo, the present director of the International Educational Cinematographic Institute of the League of Nations, that in the autumn of 1924 there was founded in Rome a small company known as "Cinema Education." The company had a capital of some £10,000, and its somewhat vague object was the use of the film as a teaching instrument.

At the same period Signor Mussolini had reached the conclusion that Fascism could very well be fostered by a judicious use of the film. Therefore, he commanded five governmental institutions to subscribe another £15,000 to the capital of the original company, and created a Governing Body on which these institutions were represented so that full governmental control could be exercised over the proceedings and policy of the new limited company, which was christened L'Unione Cinematographica Educativa.

After a year's experimental period, it was proved that the Institute had justified its existence. Accordingly the Ministers of the Departments of Public Instruction, of the Interior, of the Colonies and of the Treasury were instructed officially to recognise its existence and to use the technical knowledge acquired by Luce for education, instruction and propaganda. These instructions being carried out, it was not long before a demand for educational films was created and the company became known. In the High Schools film libraries of 90 films apiece were started, and definite film production was commenced so that the libraries could be stocked.

The next forward step was taken in November 1925, when a Decree was promulgated by the Cabinet according to which Luce was made the technical cinema organ of the State for the creation and distribution of films of cultural, scientific and propaganda value. On April 3rd, 1926 the Decree became law. Its most important provision is that all cinema managers must include in their programmes films dealing with civic education, propaganda and national culture. These films are to be distributed by Luce at the cost of the managers. Non-observance of the provisions renders the proprietor liable to having his theatre shut temporarily, and in an aggravated case to the withdrawal of his licence. There was some latitude left for the showing of films not distributed by Luce. (Article 4.)

The powers granted under this law enabled Luce to expand and subdivide into special technical sections, viz., Propaganda and Education; Art and Religious Instruction; Agriculture; Military Training and Propaganda; Propaganda Films for Foreign consumption; Health and Social Science.

During this period Luce was still a limited liability company. In



July 1926 a Royal Commission was set up to consider new development, and this reported early in 1927 when a new Decree was promulgated by which the organisation became a definitely governmental affair. Eventually, on January 24th, 1929 a definite constitution of 27 articles was passed by Parliament, and Luce attained its present form and organisation.

The purpose of the Institute remained unchanged by the law. But it was developed on the production side, for by Articles 3 and 4 it becomes the sole producer and distributor of governmental films. Its capital is composed of the original £25,000, Government subventions and of working profits. Its income is assured from selling and hiring films or apparatus; from payment from Government Departments for services rendered; from payment from public or private offices for making and distributing films; from the hiring of films to the public cinemas; from general business and commercial enterprise.

The Institute is managed by a Governing Body composed of representatives of the Prime Minister, the Cabinet, Government Departments, the Fascist Party and the Government Press Office. The Governing Body is assisted by technical committees which regulate the affairs of the different technical sections. Government auditors are appointed, and the Government has the right to quash any project not to its liking.

The magnitude of the undertaking can be realised from the fact that over a quarter of a million metres of negative and two and a half million metres of positive were produced in 1929. Its stock and plant are worth almost four milliards of lire.

So great is its present hold over the Italian market that very few foreign films save those imported on an exchange basis seem to be shown in Italy, and the dramas produced by independent Italian firms are distributed through Luce.

The range of films made is very wide. News reels, sea life, folk revival, travel, etc., etc., are all included and made to be shown.

### 5. Japan.

The use of films in promoting both school and social education in Japan is interesting owing to the different angle from which the movement is viewed. There are 270 cinema theatres in Japan and 127 studios for the production of films. Of the latter 61 specialise in the production of educational pictures, but are seriously hampered by the lack of capital and are unable to turn out pictures in any appreciable number.

The advent of motion pictures soon opened the eyes of the Government to the probable evil effect of such shows upon the education and health of children. They realised the need of constructive rather than preventive measures, and it is to this realisation that the educational film campaign of Japan owes its rise.

In 1911 the Department of Education adopted the system of official recognition for lantern slides and motion pictures, and in 1920 began systematically to encourage educational films in a movement known as the Better Film Movement.

In 1927 the Department of Education held an eight-day congress for all Japanese officials engaged in cinematographic work, and at this congress special attention was paid to training for educational cinematography.

This was then followed by conferences between these officials and higher officials of the Department of Education, which resulted, firstly, in the restriction of the attendance of children at public cinemas and the inauguration of an educational film campaign. One of the chief results was a conference between educational authorities of Tokio Municipality and cinema exhibitors of that city in 1928 which led to an agreement by 29 cinemas in Tokio to hold a periodical children's film day on Sundays at which educational pictures would be shown. In 1923 the Department of Education started producing



educational films to be shown in schools and social gatherings. To-day they employ a staff of 40 persons, expending £30,000 annually on the production of films, of which they have produced 110 of a strongly national character relating to the life and industries of Japan.

A great deal of the progress in educational and cultural films may perhaps be attributed to *Osaka Mainichi*, one of the biggest and most influential daily papers of Japan. In 1908 this paper created a cinema department and encouraged a movement of social education through the medium of educational films and news reels. It sent out a travelling cinema all over the country, and despatched the day's news not only in print but through pictures. In 1927 the *Osaka Mainichi* opened the first film library of the Empire. Its film libraries are to be found in three leading towns of Japan, and possess about 2000 different pictures. In 1928 the paper organised the All-Japan Association of Ciné Education whose Board of Management include all the principal authorities in the field of Motion Picture Education. The All-Japan Association controls three big undertakings :—

- A. The School Film Circuit League,
- B. The Factory Film Circuit League,
- C. The Women's Motion Picture Society,

and the organ of these undertakings is a monthly magazine called *Ciné Education*. In August 1930 the membership of the All-Japan Association numbered 6500 and included a large number of elementary school teachers. The Educational Film Movement in Japan has two fields of activity : School Education and Social Education.

By Social Education the Japanese understand the stimulation of the progress of Japan's national culture and civilisation through the medium of suitable films.

The attitude to the educational film is different in Japan from that of other countries. The first and most important object of films in schools is to improve the taste and to cultivate refinement in elementary school children, and pictures specially selected for this purpose are shown in school halls. Next in importance come teaching films.

School performances are organised by the school film circuit, whose membership in August 1930 included more than 300 elementary schools. Using the film libraries of *Osaka Mainichi* these schools give cinema performances once a month. The programmes selected by a committee appointed by the schools belonging to the League are circulated among the schools, and the films are projected by elementary school teachers. During the first half of 1930, 4189 reels were shown at these schools.

The effect of showing good films in schools has been to reduce the number of elementary school children attending the public cinemas. The children, therefore, run less risk of imbibing undesirable ideas from theatrical films and at the same time obtain visual instruction in a variety of subjects.

The All-Japan Association of Ciné Education organised performances in Company Offices, Factories, etc. The League was organised in March 1929, and by August 1930 the members numbered 63 factories. The League provides operators and lecturers as well as projectors, screens and films.

The members of the Women's Motion Picture Society must not be under 18 years of age. The Society aims at the showing of films which will cultivate refinement and widen their knowledge and taste. Performances are given once a month, and films are specially related to women's life.

The Japanese are anxious to keep in touch with the world movement for the use of the film as an instrument of education and culture, and the development of motion picture education abroad is closely followed through pictures, magazines and pamphlets. The national aim is to make ciné education into a kind of social culture movement instead of confining it within the limits of a merely commercial undertaking.



### 6. The United States of America.

The share of the Federal Government of the United States of America in the promotion of the use of educational and cultural films is distributed over three departments—the Department of Agriculture, the Department of Mines and the Bureau of Foreign and Domestic Commerce.

Up to 1913 films had been used sporadically by various bureaux of agriculture, and it was not until that year that these sporadic efforts were co-ordinated by a Committee appointed by the Secretary of the Department. Experimental work was carried out for a period of four years, during which time its value was so strongly appreciated that in 1917 Congress voted a special appropriation of 10,000 dollars for the work. In 1920 the production of motion pictures was included in the division of publications of the Department of Agriculture, and in 1923 a special office of motion pictures was set up under the Extension Service in Washington to deal with the production of all motion pictures in the service of the Department of Agriculture. That Department now possesses in its library 2500 films, which are shown in every State and almost in every agricultural area throughout the United States. It is estimated that the number of people who attend the exhibition of agricultural films published by the Department amounts to ten million each year.

The Department of Mines produces its own films, and deals not only with the mining of coal, iron, oil and copper, but also with the industrial processes connected therewith, and especially the production of power in all its forms. All films are censored by a Board of Review selected from the technical staff of the Bureau of Mines, and are issued free of charge merely on payment of freight.

The Bureau of Foreign and Domestic Commerce has a motion picture division, one section of which deals with educational and industrial films. The Bureau neither produces nor distributes films, but publishes statistics and information based on enquiries and research. It has published a complete list of nearly 400 producers of educational films in the United States, and is at present conducting an enquiry into the use of educational films by 20,000 schools throughout America. The statistics show the large number of subjects in which films are available for use in American education. This is largely due to the very large number of sources of distribution, which include :—

1. The actual producers of films.
2. Large equipment manufacturers who maintain film libraries for the sale of their apparatus.
3. An extremely interesting development in the form of film extension departments of Universities, who by means of co-operation with manufacturers maintain the film libraries, and lend films to schools at small cost. Examples of these are found in the Universities of Massachusetts, Wisconsin, Indiana, Arizona, etc.
4. The Y.M.C.A. and other benevolent societies.
5. Active educational propaganda of all kinds carried out by manufacturing firms, such as the Ford Company, the International Harvester Company, the General Electric Company and the Metropolitan Insurance Company.

In 1922 the National Education Association of the United States of America, a voluntary association representative of all educational interests, appointed a committee to co-operate with motion picture producers. The report of the Committee in 1923 included a survey of the status of motion pictures in the public schools of the United States. Although some progress has been made in certain localities since 1923, it is stated that the general indications of the survey were equally valid in 1929. The survey showed that :—

1. The appropriations for motion pictures in schools were surprisingly small ;



2. for this reason schools depended to a considerable extent on industrial films ;
3. such films can only be regarded as makeshifts, rarely capable of becoming related with the regular curriculum ;
4. difficulties exist in the way of distribution ;
5. there is no clear distinction between teaching films and entertainment or interest films ;
6. entertainment films predominate and are usually shown in the school hall.

*(Proceedings of the National Education Association, Washington, 1923, pp. 243-250.)*

The National Education Association thereupon appointed a Committee under the chairmanship of Dr. Thomas E. Finegan. The reports of this Committee are published in the proceedings of 1924 and 1926. The second of these reports contained the announcement that the Eastman Kodak Company had decided to embark upon an extensive experiment (of which they were prepared to bear the cost) in the production of motion pictures to determine the value of films in regular classroom work. A detailed report of this experiment is contained in "Motion Pictures in the Classroom"—an experiment to measure the value of motion pictures as supplementary aids in regular classroom instruction, by B. D. Wood of Columbia University, and F. N. Freeman of the University of Chicago.

In conclusion, attention must be drawn to the contributions which are being made by Yale and Harvard Universities. The former is well known for its production of the excellent series of historical films,—the "Chronicles of America Photoplays"—an example of what can be done to give life to the great events in national history.

The Harvard University Film Foundation is established in connection with Harvard University. It has the following functions :—

- To operate a centre where silent and sound motion pictures of permanent value are produced, collected and preserved, and to provide complete film service to the University.
- To make all of its films available to schools, colleges, museums, social organisations and similar groups.
- To conduct research in the application of mechanical inventions to education. This research is carried out in conjunction with the Harvard Graduate School of Education.

The Film Foundation has a complete motion picture plant at Harvard, including a studio, laboratory, projection rooms, editorial rooms, film vault, offices, etc. The plant is located in buildings loaned to the Foundation by the University. The Foundation has films in the following fields :—

- FINE ARTS—films on the technical processes, etching, sculpture, etc.
- BIOLOGY.
- GEOLOGY.
- GEOGRAPHY.
- CIVICS.
- INDUSTRY—films depicting manufacturing processes in seventy-five industries.

Under a grant from the Carnegie Corporation the Harvard Graduate School of Education and the University Film Foundation are conducting jointly an experiment to determine the value of talking films as an aid to General Science instruction in the public schools. Six one-reel talking films in the fields of geology and biology have been especially produced by the University Film Foundation. In addition two films of the Electrical Research Products, Inc., are being employed. A special text-book covering the six weeks' period of instruction has also been prepared.



COMMISSION ON EDUCATIONAL AND CULTURAL FILMS  
SCHEDULE OF ACTIVITIES OF FILM INSTITUTES IN VARIOUS COUNTRIES

No.	COUNTRY	Austria.	Belgium.	Czecho-Slovakia.	France.	Germany.	Holland.	Italy.	Poland.	Russia.	U.S.A.	Japan.	No.
	NAME OF INSTITUTE	Film Archives.	National Institute.	Mazaryk.	Musée Pédagogique.	Central (Lampe).	National Library.	Luce.	Film Inst.	Sovkino.	Harvard.	Osaka, Mainichi.	
1	A. CONSTITUTIONS.												1
2	State . . .	Yes.			Yes.	Yes.	Yes.	Yes.	Yes.	Yes.		Yes.	2
3	State-aided . . .		Yes.	Yes.							Yes.	Yes.	3
4	B. FUNCTIONS.												4
5	Viewing films (Entertainment Tax)	Yes.		Yes.	Yes.	Yes.		Yes.		Yes.		Yes.	5
6	Approving interest films	Yes.		Yes.		Yes.		Yes.		Yes.		Yes.	6
7	Approving teaching films	Yes.		Yes.	Yes.	Yes.		Yes.	Yes.	Yes.		Yes.	7
8	Conducting film experiments	Yes.		Yes.		Yes.				Yes.		Yes.	8
9	Training teachers	Yes.		Yes.		Yes.				Yes.		Yes.	9
10	Approving apparatus	Yes.				Yes.				Yes.		Yes.	10
11	Producing teaching films								Yes.	Yes.		Yes.	11
12	Producing interest films								Yes.	Yes.		Yes.	12
13	Producing scientific films					Yes.		Yes.		Yes.			13
14	Preserving anthropological films	Yes.					Yes.			Yes.			14
15	Preserving historical films	Yes.	Yes.				Yes.			Yes.			15
16	Circulating films	Yes.			Yes.		Yes.	Yes.	Yes.	Yes.		Yes.	16
17	Building up film library	Yes.			Yes.			Yes.	Yes.	Yes.		Yes.	17
18	C. LIAISON WITH VARIOUS GOVERNMENT DEPARTMENTS												18
19	Education . . .	Yes.	Yes.	Yes.	Yes.	Yes.		Yes.	Yes.	Yes.	Yes.	Yes.	19
20	Agriculture . . .	Yes.	Yes.	Yes.	Yes.	Yes.		Yes.	Yes.	Yes.		Yes.	20
21	Health . . .	Yes.		Yes.	Yes.	Yes.		Yes.	Yes.	Yes.		Yes.	21
22	Other . . .												22
23	Customs (foreign films)		Yes.										23
24	Reference in International Review of Educational Cinematography . . .	Mar. '31.	Jan. '30.	Sept. '29. Dec. '29.	Sept. '29. Dec. '29.	Aug. '29. Jan. '31.			Feb. '30.	Oct. '29. Jan. '30. Sept. '30. Dec. '30. June '31.	Feb. '30.	Jan. '31. June '31.	24

NOTE.—For Roumania see Inter. Rev. of Educ. Cinematography: Jan. 30.  
 " Federated Malay States . . . Dec. 30.  
 " Harvard see Report No. 1 of Harvard Film Institute.  
 " Holland and Belgium see Iconographical Committee Report of the International Historical Congress.

## APPENDIX D

### CINEMATOGRAPH LICENCES

#### CONDITIONS RECOMMENDED BY THE HOME OFFICE

1. No film shall be shown which is likely to be injurious to morality or to encourage or incite to crime, or to lead to disorder, or to be offensive to public feeling, or which contains any offensive representations of living persons. If the Council serve a notice on the licensee that they object to the exhibition of any film on any of the grounds aforesaid, that film shall not be shown.

2. No film—other than photographs of current events—which has not been passed for “universal exhibition” or “public exhibition to adult audiences” by the British Board of Film Censors shall be exhibited without the express consent of the Council.

3. No film—other than photographs of current events—which has not been passed for “universal exhibition” by the British Board of Film Censors shall be exhibited in the premises without the express consent of the Council during the time that any child under, or appearing to be under, the age of 16 years is therein.

Provided that this condition shall not apply in the case of any child who is accompanied by a parent or bona fide adult guardian of such child.

4. Immediately before the exhibition of each cinematograph film passed by the British Board of Film Censors, a reproduction of the certificate of the Board, or, as an alternative, if such certificate is not available, a slide giving the name of the film, stating that the film has been passed by the Board and giving the category in which the film has been placed, shall be exposed for at least ten seconds in such a manner that it shall be legible to all persons attending the exhibition.

5. At premises at which cinematograph films are to be exhibited or are being exhibited, a notice, the dimensions of which shall be not less than 36 inches by 26 inches, in the form specified hereunder, indicating in clear block letters and figures as regards the current programme (i) the definitions adopted by the British Board of Film Censors of the several categories of films passed for exhibition, the distinguishing initial letters “A” and “U” to be not less than 1½ inches in height, (ii) the category (using the initial letters “A” or “U,” as the case may be) in which each film proposed to be shown has been placed by the Board, the distinguishing initial letter to be not less than 1½ inches in height, (iii) the title of each film, and (iv) the approximate times of the commencement of the exhibitions of each film, shall be displayed in a prominent position at each entrance to the premises, so that it may be easily seen and read by members of the public, such position to be to the satisfaction of the Council, and the specified notice shall be continuously exhibited during the whole of the time that the public are being admitted to the premises.





## APPENDIX E

### EXTRACTS FROM THE REPORT OF THE FILM COMMITTEE OF THE BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE, 1930, EXPLAINING THE DIFFERENCE BETWEEN INFLAMMABLE AND SAFETY FILMS, WITH A SHORT ACCOUNT OF PROJECTORS SUITABLE FOR CLASSROOM AND SCHOOL HALLS, AND CONDITIONS NECESSARY FOR THE REDUCTION OF EYE-STRAIN.

#### A. CINEMATOGRAPH FILM

SAFETY is the first essential of any cinematograph projection outfit intended for use in schools. It is common knowledge that a certain amount of danger must arise when nitro-cellulose is used as a carrying medium for the photographic emulsion, and special precautions must be observed and properly carried out, not only when the film is on the projector, but also during transit, storage, inspection and re-winding. So long as this element of danger exists and special precautions—personal and structural—have to be taken to avoid it, there is little possibility that such films will become part of the apparatus of instruction in schools.

There is practically no risk of fire when "safety base" films are used. Their wearing qualities are, however, only about 60 per cent. of those of the nitrate film, and they are at present slightly more costly than the usual films. Therefore, the professional use of this "non-inflammable" film is limited, but it is very much safer than nitrate film. Although there is no legal compulsion in the matter, there is a recognised practice in the film industry that all sub-standard film (16 mm. and below) shall be made from safety base only. Hence, in a performance where one of these sub-standards is used, there is no risk that some of the film is nitrate, *i.e.* "inflammable film."

For these reasons the Committee have come to the conclusion that there is little hope of an early and widespread use of cinematograph films in schools unless they are of the "non-flam" or "safety base" type. As this report will show, the acceptance of this principle will not add greatly to the difficulties of the teacher who wishes to make his own motion pictures for classroom use, and will certainly encourage the professional picture maker to add to the stock of educational films on a safety base, both by the production of new films and by the reproduction and reduction of films which have already been taken on the ordinary inflammable material. These processes are to him comparatively simple, but reduction may result in a certain loss of effect, since scale is of the essence of good picture making.

Practically speaking, all safety base at present available consists of cellulose acetate—ordinary film is made from nitro-cellulose—the difference between one safety base and another consisting mainly in the methods adopted to overcome the defects of the plain acetate. It is non-inflammable in the sense that it does not flare up when a light is applied, but slowly chars away so long as the high temperature is maintained.

It has the further advantage that while the heat of a normal beam of light in a projector is sufficient to cause ordinary film to burst into flames, if kept there without movement or special means of protection, this is not



the case with safety base, excessive heat produced in this way merely producing charring. There is also the difference between the two bases in that at a comparatively low temperature nitrate base decomposes with the production of dangerous decomposition products. This is not the case with acetate base.

At the Seventh International Congress of Photography, held in London in July 1928, there was a considerable discussion on the definition of safety film, but it was found impossible to arrive at any agreed conclusions. The matter is now under consideration by the various national committees, which are expected to report at the next Congress at Dresden in 1931.

A film, after exposure, has to go through the processes of development, fixing, washing and drying, after which it must return to its original dimensions, within very narrow limits of tolerance: otherwise difficulties would occur in its passage through the gate of the projector. During these processes it is subject to various strains which may affect the dimensions. The chief strain is due to the fact that the base itself is not entirely impervious to moisture, and alters, therefore, to some extent in size according to its moisture content. This creates some difficulties in the use even of the nitrate base, but they are very marked in the case of the acetate base. Minor strains may also be caused by the swelling of the sensitive layer during development, variations in this swelling during fixing and washing, and then de-swelling (contraction) on drying.

When passing through the projector the film is subject to considerable strain, of an alternating character, and yet, after being used many times, its dimensions must still remain within the limits of tolerance allowed. It must also withstand, as much as possible, marking due to scratching, abrasure, etc.

It is found that the mechanical properties of the nitrate base are such that it stands up to the above treatments far better than the acetate base. The latter has the further disadvantages that it is flabby in handling (in the developing, etc., processes) in comparison with the former, and also that when dry it tends to become brittle and break easily.

At the present time the nitrate base film is the only one which satisfies the call on it when made of the standard size, 35 mm., though cellulose acetate base film of standard size is usable and will be improved as time goes on. When, however, the size of the film is reduced to 16 mm. (sub-standard), the differences between the two bases are not so marked. The strain of wear and tear is not so great in the sub-standard film, and consequently the non-inflammable base is found to satisfy all requirements within reasonable limits.

#### B. CINEMATOGRAPH APPARATUS

Acetate film of 16 mm. or less in width is suitable for use by the amateur and for educational (classroom) purposes. There is a large selection of reliable apparatus for producing such films made by firms of repute, and there are also libraries of well selected, though not specifically educational, films. This 16 mm. standard equipment will give excellent results in a classroom not exceeding a seating capacity of 80, provided the room can be well darkened (down to one desk light for the master and a red lamp over exit doors). The projector is easy to manipulate by the master or an assistant. It is quite safe if reasonably used, and can be coupled up to any electric light supply. It is easily portable, and several makers fit their projectors with a stopping device so that any one frame (picture) can be held stationary on the sheet without heat from the light source giving trouble. Care must, however, be taken to make sure that the rigidity of the projector under operative conditions has not been sacrificed to portability. It is known that demand is causing concentration on improvements that will increase the size, definition and brilliancy of the projected picture and decrease the tendency to flicker at low speeds. Lecture rooms of from 120 to 150 seats will then be catered for, but this capacity is the limit that can be expected from 16 mm. outfits.



For lecture rooms of from 200 to 250 seats, the professional sized film of 35 mm. is advisable to-day. In existing schools and colleges where structural alterations are not intended or are difficult, safety base 35 mm. film combined with a projection outfit which complies with the special Home Office regulations for portable projectors gives satisfactory results. These regulations are the outcome of a committee of the film trade working in collaboration with the Home Office officials, instituted to provide for exhibitions in schools and parish halls, etc. It was considered by the trade that if some such regulations existed, education committees and societies might provide a good market. Several makers of apparatus produced quite low-priced outfits of good quality, but even so, the outfit was found to be too costly for the parish hall, and education authorities apparently still have the matter under consideration.

For larger audiences specially constructed theatres should be provided, with a properly constructed operating room equipped with two projectors, the whole outfit complying with the regulations made by the Home Secretary under the Cinematograph Act and the particular local authority. The seating should be inclined, and a good lighting system should be provided throughout the theatre.

The old difficulty of lack of electric current is quickly disappearing, and the standardisation of current generally under the Central Electricity Board will also be of great advantage. Where electric current is not available, the 16 mm. outfit may be used with a 12-volt bulb running from batteries, the batteries to be of the motor-car type which can be charged at the local garage. The use of oxygen gas from cylinders and coal gas for lime lighting is quite safe when certain precautions are taken.

The incandescent focus lamp is being very rapidly improved on account of the demand for it in the production of talking pictures. The 30-volt 900 watt lamp has been found very satisfactory for demonstrations up to 200 people on the 35 mm. film, and this type of lighting can be recommended for use wherever possible. It is simple, satisfactory and safer than any other light source.

**EYE-STRAIN.**—Suggestions in regard to conditions to be observed with a view to diminishing eye-strain were embodied in the Report of a Joint-Committee appointed in 1919 by the Illuminating Engineering Society at the request of the London County Council. Great importance was attached to undue elevation of the eyes as a cause of eye-strain. It was recommended that the angle of elevation to the top edge of the picture should not exceed  $35^{\circ}$ . With a screen  $3\frac{1}{2}$  to 4 ft. square, this angle would probably not be exceeded, provided no seat was nearer than about 7 ft. from the screen. The Committee also advised that the lateral angle of view to the extreme edge of the screen should not exceed  $25^{\circ}$ . This condition would usually be complied with, assuming a screen of the size indicated above and a minimum distance therefrom of about 7 ft., if the width of the space occupied by the audience did not exceed 20 to 25 ft. Compliance with the above conditions would in itself probably prevent undue proximity to the screen rendering difficult the following of movements in the picture. The Committee suggested that the distance of the most remote seat should not exceed twelve times the height of the picture. With a 4 ft. screen this would mean a limiting distance of about 50 ft.

Attention was also drawn to the importance of avoiding defects in films (scratches or holes in the gelatine), and vibrations due to light and portable apparatus not being securely fixed—all of which may act as possible sources of eye-strain.

In conclusion, it may be remarked that long-continued observation of moving pictures is liable to impose some strain on the eyes of children. Any danger in this respect may be materially lessened if stationary pictures are shown at suitable intervals. Effective "colour-interludes," based on the display of scenes which undergo gradual changes in colour, have been devised for this purpose.



## APPENDIX F

### LIST OF PROJECTORS EXAMINED BY THE PROJECTOR COMMITTEE OF THE COMMISSION

*Suitable for use in Schools and Institutions.*

Part I. 9.5 mm. and 16 mm.

Part II. 35 mm.

Part III. 35 mm. (Sound Reproduction Apparatus.)

Part IV. 16 mm. (Sound Reproduction Apparatus.)

1. The prices quoted are those which were in force at the date when these particulars were supplied to the Commission. They are, of course, liable to revision. Indian and Colonial Education Departments should apply to the Government Agents in London for prices obtaining for India and the Colonies.
2. Figures with regard to the size of picture, adequately lit, which may be expected from each projector are not given in this list, as such figures might have proved misleading, owing to the numerous factors which affect this question. Intending purchasers should, if possible, obtain a demonstration in the actual room where they propose to employ the apparatus.
3. Films of sub-standard width (16 mm. and 9.5 mm.) are almost invariably printed on the safety base. Their size accordingly prevents any confusion in use between reels of inflammable film and reels of safety film.

## PART I.

9.5 mm. (Sub-standard).

Obtainable From	Name of Projector.	Price.	Current required (Voltage).	Wattage of Lamp.	Price of Lamp.	Is Rewinding done on Projector ?	Will Projector show Stills ?	Notes.
Pathescope Limited, 5 Lisle Street, London, W.C. 2.	Home Movie.	£6 15 0	{ 6 or 12- 20-110 }	3 or 6	10s. 0d. for 3.	Yes, hand.	Yes.	Hand turned.
	Home Movie.	£9 15 0	100-110	6	10s. 0d. for 3.	Yes, hand.	Yes.	Motor turned.
	Home Movie.	£10 19 0	{ Any voltage up to 250 }	6	10s. 0d. for 3.	Yes, hand.	Yes.	Motor turned.
	Kid.	£2 15 0	{ Any voltage up to 250 }	3 or 6	10s. 0d. for 3.	Yes, hand.	Yes.	Hand turned.
Cinex Ltd., 70 High Holborn, London, W.C. 1.	Lux.	£17 0 0	90-130	{ 40 or 100 }	12s. 6d. or 15s. 0d.	Yes, hand.	See note.	{ The £17 model is turned by hand. In all models stills can be shown with the 40 watt lamp but not with the 100 watt lamp.
		£20 0 0	90-130	{ 40 or 100 }	12s. 6d. or 15s. 0d.	Yes, motor.		
		£21 0 0	90-250	{ 40 or 100 }	12s. 6d. or 15s. 0d.	Yes, motor.		
		(See 16 mm.)		..	..	..	..	
	Bolex Model D.							Carries 9.5 mm. or 16 mm. films.



## PART I—continued.

16 mm. (Sub-standard).

Obtainable From	Name of Projector.	Price.	Current required (Voltage).	Wattage of Lamp.	Price of Lamp.	Is Rewinding done on Projector ?	Will Projector show Stills ?	Notes.
Agfa Ltd., Vintry House, Queen St. Place, London, E.C. 4.	Movevector CD.	£25 0 0	100-220	100	12s. 6d.	(Yes, hand or motor.	Yes.	
	Movevector CD.	£26 12 6	220-250					
	Movevector 16A.	£60 0 0	100-220	100	13s. 6d.	Yes, hand.	No.	
	Movevector 16A.	£61 12 6	220-250					
	Movevector 16AS.	£82 0 0	100-220	100	13s. 6d.	Yes, hand.	Yes.	
Bell-Howell Company, Morley House, Regent Street, London, W. 1.	Movevector 16AS.	£83 12 6	220-250					
	Filmo.	(£85 0 0 to £131 10 0)	30-250	200 or 400	35s. 0d. 63s. 0d.	Yes, hand or motor.	Yes.	Can be fitted for Kodacolor.
Cinex Ltd., 70 High Holborn, London, W.C. 1.	Bolex D.	£35 0 0	100-110	100 or 250	15s. 0d. or 25s. 0d.	Yes, hand.	Yes.	Can be adapted to 9.5 mm. film.
	Bolex D.	£36 15 0	150-250					
Dallmeyer Limited, 31 Mortimer Street, London, W. 1.	Victor.	£75 6 8	50	250	23s. 6d.	Yes, motor.	Yes.	Rewinds while showing.
	Victor.	£76 16 8	100-250					
	DeVry Type G.	£25 10 0	100-110	200	25s. 0d.	Yes, hand.	Yes.	Motor switched off whilst showing stills.
	DeVry Type G.	£27 2 6	200-250					
Ensign Ltd., 88-89 High Holborn, London, W.C. 1.	S.S. 100.	£12 12 0	100-110	100	12s. 6d.	Yes, hand.	Yes.	
	S.S. 100.	£15 15 0	200-250					

## PART I—continued.

16 mm. (Sub-standard).

Obtainable From	Name of Projector.	Price.	Current required (Voltage).	Wattage of Lamp.	Price of Lamp.	Is Rewinding done on Projector ?	Will Projector show Stills ?	Notes.
Ensign Ltd., 88-89 High Holborn, London, W.C. 1.	Daylight projector.	£17 17 0	100-250	100	12s. 6d.	Yes, hand.	Yes.	Includes Daylight screen.
	S.S. 180.	£27 10 0	100-250	180	17s. 6d.	(Yes, hand or motor.)	Yes.	Will reverse.
	S.S. 250.	£50 0 0	100-250	250	23s. 6d.	Yes, motor.	Yes.	Will reverse.
	Kodascope A.	£75 0 0	32 { 100-120 } 200-250	165 200 or 250	24s. 6d. 22s. 0d. 23s. 6d.	Yes, hand.	Yes.	(All prices subject to discount to Education Authorities.)
Kodak Ltd., Kodak House, Kingsway, London, W.C. 2.	Kodascope A.	£79 10 0	100-120	260	..	(Automatic, by motor.)	..	Can be fitted for Kodacolor.
	Kodascope K.	£85 0 0	200-250	72	13s. 6d.	Yes, hand,	Yes.	Can be fitted for Kodacolor.
	Kodascope C.	£18 18 0	6 { 12 } 32 { 100-120 } 200-250	72 100 100 100	15s. 0d. 13s. 0d. 11s. 9d. 11s. 9d.	Yes, hand, motor.	Yes.	The 6 and 12 volt models are turned by hand.
	Zeiss Ikon, 16 mm.	£16 0 0	100-110	100	11s. 9d.	No.	Yes.	
Zeiss Ikon Limited, Mortimer House, Mortimer Street, London, W. 1.	Zeiss Ikon, 16 mm.	£19 15 0	120-270	100	11s. 9d.	No.	Yes.	
	Zeiss Ikon, High Intensity Model.	£24 10 0	100-230	100 (special lamp.)	11s. 9d.	No.	Yes.	



## PART II.

35 mm. (Standard).

Obtainable From	Name of Projector.	Price.	Current required (Voltage).	Wattage of Lamp.	Price of Lamp.	Is Rewinding done on Projector?	Will Projector show Stills?	Notes.
Agence Debrie, 23 Mortimer Street, London, W. 1.	Jacky.	£95 0 0	110-260	{ 400 or 500	32s. 6d. or 34s. 6d.	{ Yes, motor.	{ On 400 w. lamp only.	Totally enclosed. Will reverse—by hand to see any special picture—by motor to re-wind. Stop safely on any picture with full luminosity.
J. F. Brockliss Ltd., 58 Great Marlborough Street, London, W. 1.	Acme.	£75 0 0	100-250	1000	32s. 0d.	Yes, motor.	Yes.	Totally enclosed.
J. H. Dallmeyer Limited, 31 Mortimer Street, London, W. 1.	De Vry Type J.	{ £76 13 4 £80 3 4	{ 100-115 200-250	500	28s. 6d.	No.	Yes.	Totally enclosed.
W. Edwards & Company, 8A Allendale Road, Denmark Hill, London, S.E.5.	Edwards Epidiascope and Film Projector, 2N. 2J.	{ £51 10 0 £55 16 0	{ 50-250	500	25s. 0d.	{ Yes, hand or motor.	{ See note.	Combines epidiascope, slide projector and film projector. Projection is made for stills but should be used with safety film only. Turned by hand unless motor (£5 extra) is requested.





## PART II—continued.

35 mm. (Standard).

Obtainable From	Name of Projector.	Price.	Current required (Voltage).	Wattage of Lamp.	Price of Lamp.	Is Rewinding done on Projector ?	Will Projector show Stills ?	Notes.
W. Vinten Limited, 106 Wardour St., London, W.1.	{ Waley-Vinten Daylight. }	{ £80 0 0 }	{ 100-250 }	{ 500 }	{ 25s. 0d. }	{ No. }	{ No. }	{ Will show a daylight picture 2 to 3 feet in width. }
Zeiss Ikon Limited, Mortimer House, Mortimer Street, London, W.1.	{ Kinobox C. }	{ £62 8 6 }	{ 110 220 }	{ 250 250 }	{ 20s. 0d. 22s. 6d. }	{ No. }	{ Yes. }	{ Totally enclosed. }
	{ Kinobox B. }	{ £100 16 0 £104 8 6 }	{ 100-110 200-220 }	{ 500 }	{ 40s. 0d. }	{ No. }	{ Yes. }	{ Totally enclosed. }
	{ Docent. }	{ £156 0 0 £161 0 0 }	{ 100-110 125-220 }	{ 1000 }	{ 56s. 0d. }	{ No. }	{ Yes. }	{ Will reverse. Has slide attachment. }
	{ Monopol. }	{ £83 8 0 }	{ 110-220 }	{ 250 }	{ 20s. 0d. (110 V.) 22s. 6d. (220 V.) }	{ No. }	{ Yes. }	{ Will reverse. }

## PART III.

35 mm. (Standard).  
Sound Reproduction Apparatus.

Obtainable From	Name of Projector.	Price.	Current required (Voltage).	Wattage of Lamp.	Price of Lamp.	Is Rewinding done on Projector ?	Will Projector show Stills ?	Notes.
The Gaumont Company, Film House, Wardour Street, London, W. 1.	British Acoustic Portable.	£350 0 0	100-250 A.C. For D.C. add £30 to price.	1000	32s. 0d.	Yes, motor.	Yes.	Sound on film only.
E. A. Langrish & Co., 60-66 Wardour St., London, W. 1.	A.P.S.E. Portable Single Set, with 2 projectors and change over.	£275 0 0 £375 0 0	100-250 A.C. For D.C. add £30 to price.	1000	32s. 0d.	Yes, hand.	No.	Sound on film only.
R.C.A. Photophone Co. Ltd., Film House, Wardour St., London, W. 1.	Photophone All Mains Portable.	£350 0 0 (single) £650 0 0 (double projector)	110 A.C. (50-60) for D.C. add £25 15s. to price.	1000	32s. 0d.	No, hand.	No.	Sound on film only.
Western Electric Co. Ltd., Bush House, Aldwych, London, W.C. 2.	Western Electric All Mains Portable.	£570 0 0	180-260 A.C. For D.C. add £17 to price.	1000	32s. 0d.	..	..	Sound on film only.



## PART IV.

16 mm. (Sub-standard).  
Sound Reproduction Apparatus.

Obtainable From	Name of Projector.	Price.	Current required (Voltage).	Wattage of Lamp.	Price of Lamp.	Is Rewinding done on Projector?	Will Projector show Stills?	Notes.
Cinex Ltd., 70 High Holborn, London, W.C. 1.	Bolex-Paillard.	£100 0 0	100-250 A.C.	250	27s. 0d.	Yes.	Not for talking films.	The gramophone section can be used alone at 33½ or 78 revolutions a minute. Sound on disc.
Sound Equipment Ltd., 35 Rathbone Pl., London, W. 1.	B.T.H. 16 mm. Sound Film Reproducer.	Not yet fixed.	100-250 A.C. (50 cycle) transformer required for D.C.	Not yet fixed.	Not yet fixed.	Not yet fixed.	..	Sound on film only.
R.C.A. Photophone Co. Ltd., Film House, Wardour Street, London, W. 1.	Photophone All Mains Portable for 16 mm.	Not more than £200.	110 A.C. (50-60).	100	..	No, hand	No.	Sound on film only.
Western Electric Co. Ltd., Bush House, Aldwych, London, W.C. 2.	Western Electric Portable, 16 mm. Reproducer.	£200-£250, according to requirements.	180-260 A.C. or D.C. (50-60 cycles).	250	23s. 6d.	Yes, hand.	..	Sound on disc.

## APPENDIX G

### SOME SOURCES OF THE SUPPLY OF EDUCATIONAL AND CULTURAL FILMS

#### A. PROFESSIONAL FIRMS

1. Messrs. British Instructional Films Limited, 46 Brewer Street, London, W. 1.
2. Messrs. Visual Education Limited, Stoll Studios, Temple Road, Cricklewood, London, N.W. 2.
3. Messrs. Gaumont & Co., Film House, Wardour Street, London, W. 1.
4. Messrs. Butcher's Film Service Limited, 175 Wardour Street, London, W. 1.
5. Messrs. Community Service Limited, 1 Montague Street, London, W.C. 1.
6. Pathé Pictures Limited, 103 Wardour Street, London, W. 1.
7. Messrs. Pathescope Limited, 5 Lisle Street, London, W. 1.
8. Messrs. Ensign Limited, Ensign House, 88-89 High Holborn, London, W.C. 1.
9. Messrs. Kodak Limited, Kodak House, Kingsway, London, W.C. 2.
10. Educational Films Bureau, 46 Brewer Street, London, W. 1.

#### B. GOVERNMENT DEPARTMENTS, DOMINION OFFICES, ETC.

1. Ministry of Agriculture and Fisheries, 10 Whitehall Place, London, S.W. 1.
2. The Empire Marketing Board, 2 Queen Anne's Gate Buildings, London, S.W. 1.
3. The Office of the High Commissioner, The Union of South Africa, South Africa House, Trafalgar Square, London, W.C. 2.
4. The Office of the High Commissioner for Australia, Australia House, Strand, London, W.C. 2.
5. The Office of the High Commissioner for Canada, Canada House, Trafalgar Square, London, S.W. 1.
6. The Office of the High Commissioner for India, Central Department (Record Branch), India House, Aldwych, London, W.C. 2.
7. The Malayan Information Agency, Malaya House, 57 Charing Cross, London, S.W. 1.
8. The Office of the High Commissioner for New Zealand, New Zealand Government Offices, 415 Strand, London, W.C. 2.
9. The Canadian Pacific Railway Company, 62 Charing Cross, London, S.W. 1.

#### C. SOCIAL WELFARE SOCIETIES

1. Central Council for Health Education, 1 Upper Montague Street, London, W.C. 1.
2. National Association for the Prevention of Tuberculosis, Tavistock Square, London, W.C. 1.



3. Food Education Society, 29 Gordon Square, London, W.C. 1.
4. National Baby Week Council, 117 Piccadilly, London, W. 1.
5. Health and Cleanliness Council, 5 Tavistock Square, London, W.C. 1.
6. Sunlight League, 29 Gordon Square, London, W.C.
7. Central Council for the Care of Cripples, 117 Piccadilly, London, W. 1.
8. British Red Cross Society, 14 Grosvenor Crescent, London, S.W. 1.
9. National Milk Publicity Council, 33 Gordon Square, London, W.C. 1.
10. British Social Hygiene Council, Carteret House, Carteret Street, London, S.W. 1.
11. Eugenics Society, 20 Grosvenor Gardens, London, S.W. 1.
12. People's League of Health, 12 Stratford Place, London, W. 1.
13. The Amalgamated Dental Company Limited, 7 Swallow Street, London, W. 1.
14. Dental Board of the United Kingdom, 44 Hallam Street, London, W. 1.
15. National Safety First Association, 119 Victoria Street, London, S.W. 1.
16. Garden Cities and Town Planning Association, 3 Gray's Inn Place, London, W.C. 1.
17. Royal Society for the Prevention of Cruelty to Animals, 105 Jermyn Street, London, S.W. 1.

## APPENDIX H

### THE USE OF INSTRUCTIONAL FILMS IN THE COLONIES, PROTECTORATES AND MANDATED TERRITORIES OF THE EMPIRE

*Information received from Colonial Governments concerning the use of films for the purpose of general education and technical instruction*

#### I. GOVERNMENTS WHICH USE FILMS FOR THESE PURPOSES

##### 1. Ceylon.

Films are used by the Government of Ceylon both in the Medical and in the Police Departments.

**A. Medical.** Films are shown in various centres dealing with maternity and child welfare, hook-worm, malaria, and cleanliness. A film on maternity and child welfare was produced locally, and it is proposed to produce more such films with local colour as funds permit.

**Method of Exhibition.** Exhibitions are given in connection with lectures by medical officers and health week celebrations. So far they have been limited to meetings of adults, but it is proposed to extend these exhibitions to school halls and classrooms with the expansion of health education work into the schools. A 35 mm. projector is used capable of transportation between towns, and electric current is supplied by the authorities that invite the department to exhibit films, and as electric current is unavailable in many places the need for an electric generator has been recognised. Films intended for use by Government Departments are imported free of duty.

**B. Police Department.** The Police Department use instructional films for the teaching of first aid and other information required in training. Such films are not produced locally owing to lack of funds.

**Method of Exhibition.** A 35 mm. projector is used and has been permanently installed in the mess room, and electric current is supplied from the training school installation.

##### 2. Cyprus.

The Health Department has a 35 mm. projector and shows films on malaria, venereal diseases, trachoma, tuberculosis, care of the teeth, flies, etc.

##### 3. Colony and Protectorate of Kenya.

**A. Education.** Films are used for the illustration of general subjects in education, 35 mm. projectors being used in European schools and 16 mm. projectors in other schools. No films have, so far, been produced, but the production of 16 mm. films is under consideration.

**B. Medical Department.** The Medical Department uses both 35 mm. and 16 mm. projectors, and shows films both in the towns and in the native reserves. In the town electric current is used, but in the native reserves light is obtained from 6-volt batteries.



The films shown deal with the prevention of hook-worm, with improved methods of sanitation and housing, and with the prevention and control of malaria. Two films have, so far, been produced by the Department.

**C. Agriculture.** Films are used by the agricultural department for imparting agricultural instruction to natives, at native agricultural schools, and in native villages by officers on tour.

The Department both produces and exhibits films, and tries various experiments in new methods of teaching. Officers take the photographs, which are developed locally by firms which supply them.

The exhibition of films is extremely popular, and is considered by the Agricultural Department to be a most useful method of imparting instruction and directing education to improved methods of agriculture. As the films depict natives carrying out the various operations, inducement is given to attendance at meetings and the adoption of methods demonstrated.

In one school electric current has been supplied and a variable rheostat is used. Otherwise motor-car batteries are coupled up to provide the current. Portable apparatus is particularly required, as the projectors must be transported over rough roads and must, therefore, be sturdy and enclosed in well-fitting cases. They are used in native school-rooms and rough native halls, and carry a 16 mm. film.

**D. Veterinary Department.** Like the Agricultural Department, the Veterinary Department take their own photographs on subjects of local interest included in the sphere of their departmental activities. The photographs are taken by departmental officers and developed by a local firm. The exhibition of the film is usually given either in the open air or in council halls.

The result of the use of films for educational purposes is very acceptable to the natives, and the popularity of the films of local interest is noticeable and has been of great departmental assistance in inducing the native stock-owners to adopt control methods against disease and better systems of animal management. A 16 mm. projector is used and worked from the battery of a motor car.

#### 4. Federated Malay States.

The Federated Malay States use the film to a considerable extent for the purpose of education and social progress.

**A. Agriculture.** Films have been produced by the Department of Agriculture on :—

- (i) Rice cultivation in Malaya,
- (ii) Selection of Pure Strains of Rice,

and other films are contemplated as need arises.

**Exhibition of Films.** Exhibition is by means of a rural lecture caravan, as explained below by the Director of Co-operation. Films are shown in schools and also in the open air, when no suitable building is available.

**B. The Medical Department.** The Committee for Public Health Education who are responsible for showing the health and medical films have their own 16 mm. projectors. Electrical current is available in a number of places, and where there is no current it is generated by a dynamo attached to a motor car. Films are shown throughout the country dealing with infant and child welfare and tuberculosis.

**C. Education.** The Education Department has five 35 mm. projectors in use and one 16 mm. projector. Films are usually shown in the school halls and include comedy, travelogue, scenic, historical, education (*e.g.* Industrial), topical and wild life (*e.g.* "Chang," "Africa Speaks," etc.). There is no duty on imported educational films.



**D. The Department of Co-operation.** This Department uses films to a considerable extent in connection with thrift, economics and other social problems. We are indebted to the Director for the following account of its activities :—

“This Department, together with the Rubber Research Institute and the Agricultural Department, maintains a Rural Lecture Caravan which goes round the villages on a fixed schedule, exhibiting cinema films and giving lectures and advice generally on agricultural and co-operative subjects.

“2. This Department has prepared three films of 16 mm. size. The captions are in the vernacular and in English. The first film deals with the general problem of rural indebtedness amongst Malay smallholders and the functions of a Rural Co-operative Credit Society in village life. The second film deals specifically with the problem of Indian labourers on the rubber estates of Malaya and the advantages accruing to them by the establishment of co-operative thrift societies. The third film deals exclusively with the problem of rubber growing by Malay smallholders, and points out that owing to bad manufacture and poor selling methods, the smallholder receives less than could be obtained from a system of co-operative production and marketing.

“3. Electric current is provided by the caravan itself, and tour programmes are arranged in consultation with the local administrative officer and the Agricultural Field Officer. The results have been extremely gratifying. Large audiences have invariably been drawn together whenever the films have been shown, and it seems to be generally agreed that the lessons which the films are intended to teach have been well understood by the village people. Competent co-operative and agricultural lecturers invariably accompany the caravan.”

## 5. Mauritius.

**Medical Department.** The Medical Department of Mauritius uses a 35 mm. portable projector to show natives prevention against hook-worm, malaria, tuberculosis, rat menace, and the infection of flies.

## 6. Nigeria.

**A. Education.** The Government of Nigeria report that the Education Department has one projector which is used periodically in Lagos, to show films to school children on nature study, botany, elementary science, and travel. It is a 35 mm. projector intended for use in the school hall.

**B. Medical Department.** Two cinekodaks and one kodascope are being ordered for health propaganda and school medical work as soon as funds, already approved, under a grant from the Colonial Development Fund become available.

**C. Agricultural Department.** The use of the cinema in agricultural instruction is not contemplated at present, as the agricultural community is not yet sufficiently advanced to be capable of absorbing instruction by the cinema.

## 7. Trinidad.

**Medical Department.** The Medical Department have shown considerable activity in showing films dealing with malaria, hook-worm, tuberculosis, cleanliness, flies, mosquitoes, and the care of the teeth.

Films are produced in conjunction with the local cinematograph company, but some are brought from England and America, and the necessary local colour is introduced. They are exhibited in towns with electrical current, and in rural areas from an individual generator. A British Houghton Butcher apparatus (35 mm.) is used. It is intended for all classes of the



public and can be used in classroom or in hall, and also in the open at night. No permanent installation is required, as the apparatus is moved all over the country in motor vehicles, and exhibitions take place in rural areas.

### 8. Uganda.

Films are used by the Uganda Government mainly for educational purposes in connection with agricultural, botanical, health, and geographical subjects. The production of films is not undertaken, and the projector used is a 9.5 mm. Pathescope.

### 9. Zanzibar.

Films are not used by the Government Department of Zanzibar, except in the case of the Museum, which shows two films of general interest. The Government is contemplating the purchase of a portable projector for travelling between schools if there is any prospect of reduction in the price of films. In this case a 35 mm. projector will probably be required.

## II. GOVERNMENTS CONTEMPLATING THE USE OF FILMS FOR EDUCATIONAL PURPOSES

1. **Northern Rhodesia.** The Government Departments do not, at present, use films for instructional purposes, but the subject is likely to receive favourable consideration in the near future, in which case a portable projector will be required for travelling between schools.

2. **Palestine.** Films are not used by the Government Departments of Palestine, but it is possible that when the new Government Arab College is built one 35 mm. projector may be permanently installed in the school hall.

## III. THE FOLLOWING GOVERNMENTS DO NOT USE FILMS FOR THE PURPOSE OF GENERAL EDUCATION AND TECHNICAL INSTRUCTION

Bahamas, Barbados, British Honduras, Nyasaland, Gambia, Gold Coast, St. Lucia, Hong Kong, Seychelles, Falkland Islands, Gibraltar, Grenada, British Guiana, Malta, Jamaica, Sierra Leone, St. Vincent, Dominica, Somaliland.

## APPENDIX J

[The Commission of Educational and Cultural Films are indebted to Mr. Paul Rotha for his co-operation in compiling the list of books, and to the Librarian of the Board of Education for the list of reports and articles on the use of the cinematograph in Education.]

### 1. A LIST OF BOOKS DEALING WITH CINEMATOGRAPHY

#### English and American.

- The Film Till Now.* Paul Rotha. (Jonathan Cape.) 1930.  
*Celluloid : The Film To-Day.* Paul Rotha. (Longmans Green.) 1931.  
*A Million and One Nights.* Terry Ramsaye. (Simon & Schuster.) 1926.  
*Films : The Way of the Cinema.* Andrew Buchanan. (Pitman.) 1932.  
*An Hour with the Movies and the Talkies.* Gilbert Seldes. (Lippincott.) 1930.  
*Talking Pictures.* Professor Bernard Brown. (Pitman.) 1931.  
*Cinema.* C. A. Lejeune. (Andrew Maclehose.) 1931.  
*The New Spirit in the Cinema.* Huntly Carter. (Shaylor.) 1930.  
*Pudovkin on Film Technique.* Translated by Ivor Montagu. (Gollancz.) 1929.  
*Let's Go to the Pictures.* Iris Barry. (Chatto & Windus.) 1926.  
*Anatomy of Motion Picture Art.* Eric Elliott. (Pool.) 1928.  
*Through a Yellow Glass.* Oswell Blakeston. (Pool.) 1928.  
*Motion Picture Problems.* W. M. Seabury. (Educational Press, New York.) 1929.  
*Motion Pictures in the Classroom.* Wood and Freeman. (Houghton Mifflin.) 1929.  
*Sound Films in Schools.* Report of the Middlesex Experiment. (The Schoolmaster.) 1931.  
*Value of Films in History Teaching.* Frances Consitt. (Bell.) 1931.  
*School Children and the Cinema.* Report of the L.C.C. Education Committee. (King.) 1932.  
*Film Problems of Soviet Russia.* Bryher. (Pool.) 1929.  
*Political Censorship of Films.* Ivor Montagu. (Gollancz.) 1929.  
*This Film Business.* R. P. Messel. (Benn.) 1928.  
*Parnassus To Let.* Eric Walter Wright. (Hogarth Press.) 1929.  
*Film Play Production for Amateurs.* George Sewell. (Pitman.) 1932.  
*Films : Facts and Forecasts.* L'Estrange Fawcett. (Bles.) 1927.  
*The Seven Lively Arts.* Gilbert Seldes. (Harper.) 1924.  
*Heracitus, or The Future of Films.* Ernest Betts. (Kegan Paul.) 1928.  
*The Art of Sound Pictures.* Walter B. Pitkin and William M. Marston. (Appleton.) 1930.  
*Walking Shadows.* Eric Walter Wright. (Hogarth Press.) 1931.  
*The Screen Finds Its Tongue.* Fitzburgh Green. (Putnam.) 1930.  
*The Romance of the Talkies.* Garry Allighan. (Claude Stacy.) 1931.  
*Motion Pictures With Sound.* James R. Cameron. (Cameron.) 1931.  
*The Talkies.* John Scotland. (Crosby Lockwood.) 1930.  
*The Mind and the Film.* Gerard Fort Buckle. (Routledge.) 1926.  
*What's Wrong With the Movies?* Tamar Lane. (Waverly.) 1923.



- That Marvel—the Movie.* Edward S. Van Zile. (Putnam.) 1923.  
*When the Movies Were Young.* Mrs. D. W. Griffith. (Dutton.) 1925.  
*Moving Pictures: How They Are Made and Worked.* Frederick A. Talbot. (Heinemann.) 1923.  
*Art of the Moving Picture.* Vachell Lindsay. (Macmillan.) 1922.  
*Behind the Screen.* Samuel Goldwyn. (Grant Richards.) 1924.  
*The Projection of England.* Sir Stephan Tallents. (Faber & Faber.) 1932.  
*Motion Picture Directing.* Peter Milne. (Falk.) 1922.  
*Film Daily Year Books.* (John Alicoate.) 14 editions. 1920-32.  
*Censored.* Morris Ernst and Pare Lorentz. (Cape & Smith.) 1930.

#### French.

- La Naissance du Cinéma.* Léon Moussinac. (Povolozky, Paris.) 1925.  
*Panoramique du Cinéma.* Léon Moussinac. (Au Sans Pareil, Paris.) 1929.  
*Le Cinéma Soviétique.* Léon Moussinac. (N.r.f., Paris.) 1928.  
*Le Cinéma Russe.* René Marchand and Pierre Weinstein. (Editions Rieder, Paris.) 1927.  
*Cinéma et Cie.* Louis Delluc. (Grasset, Paris.) 1919.  
*Photogénie.* Louis Delluc. (De Brunoff, Paris.)  
*Cinéma: Scénarios, Etudes et Chroniques.* Abel Gance, Jean Epstein, René Clair, etc. (Rouge et Noir). 1928.  
*Ça, c'est du Cinéma.* George Altman. (Les Revues, Paris.) 1931.  
*L'Art Cinématographique.* Seven Issues. (Alcan, Paris.)  
*Le Tout Cinéma.* (Trade Handbook.) 1932.

#### German.

- Der Kommende Film.* Guido Bagier. (Deutsches Verlags-Anstalt.) 1928.  
*Filmgegner von Heute: Filmfreunde von Morgen.* Hans Richter. (Hermann Reckendorf.) 1929.  
*Der Sichtbare Mensch.* Béla Balász. (Knapp.) 2nd edition. 1931.  
*Der Geist des Films.* Béla Balász. (Knapp.) 1930.  
*Russische Filmkunst.* Alfred Kerr. (Ernst Pollak.) 1927.  
*Film Photos Wie Noch Nie.* (Kindt & Bucher.) 1929.  
*Der Russische Revolutionsfilm.* A. W. Lunatscharski. (Orell Füssli.) 1929.  
*Hollywood Wie Es Wirklich Ist.* Dr. Erwin Debries. (Orell Füssli.) 1930.  
*Expressionismus und Film.* R. Kurtz. 1926.  
*Kino.* Dr. Mar Prels. (Velhagen & Klasing.) 1926.

#### Dutch.

- Film Monograph Series. (W. L. and J. Brusse, Rotterdam.) 1932.  
 1. *Het linnen venster.* C. J. Graadt van Roggen.  
 2. *Dertig jaar film.* L. J. Jordaan.  
 3. *Nederlandsche filmkunst.* Henrik Scholte.  
 4. *Russische filmkunst.* Th. B. F. Hoyer.  
 5. *Duitsche filmkunst.* Simon Koster.  
 6. *Fransche filmkunst.* Elizabeth de Roos.  
 7. *Amerikaansche filmkunst.* Dr. J. F. Otten.  
 8. *De absolute film.* Dr. Menno ter Braak.  
 9. *De komische film.* Constant van Wessem.  
 10. *De geluidsfilm.* L. Lichtveld.  
 11. *De techniek van de kunstfilm.* M. T. H. Franken and Joris Ivens.  
 12. *Filmreclame.* Piet Zwart.

**Magazines and Periodicals.**

- The International Review of Educational Cinematography. (Monthly.) Rome.  
 The Educational Screen. (Monthly.) Chicago.  
 Sight and Sound. (Quarterly.) London.  
 Close Up. (Quarterly.) London.  
 The Kinematograph Year Book. London.  
 The Times Special Film Supplement. 1929. London.  
 Manchester Guardian Film Supplement. 1931.  
 Art Work. Articles by John Grierson. (Dent, London.) 1931.

**2. REPORTS DEALING WITH CHILDREN AND THE PUBLIC CINEMA**

- Birmingham Cinema Enquiry Committee.—Report of Investigations. April 1930-May 1931.  
 Birkenhead Vigilance Committee.—“The Cinema and the Child.” 1931.  
 Sheffield Juvenile Organisation Committee.—“Survey of Children’s Cinema Matinées in Sheffield.” September 1931.  
 London County Council.—“School Children and the Cinema.” 1932.  
 Report of the Mothers’ Union. 1931.  
 National Council of Women. Report on Censorship. 1930.

**3. A LIST OF REPORTS AND ARTICLES ON THE USE OF THE CINEMATOGRAPH IN EDUCATION, 1921-31**

1931.  
 Jan. Gorell (Ronald Gorell Barnes), 3rd Baron Gorell. “Education and the Film.” From the *Quarterly Review*, January 1931; *Education*, Miscellaneous, Vol. 100, No. 13.  
 Feb. “Cinema and Education—Progress of the Report of the Commission on Educational and Cultural Films.” *Education*, February 6th, 1931.  
 “Talking Pictures in Education—Extension of Middlesex Experiment to Preparatory and Public Schools.” *Education*, February 13th, 1931.  
 Mar. “Educational Talking Pictures in Schools. (Brighton.)” *The Schoolmaster*, March 19th, 1931.  
 Apr. “Talking Pictures in Schools—The Middlesex Experiment.” *School Government Chronicle*, April 1931.  
 May. “The Cinema and the Child—Discussion at a Meeting of Birmingham Schoolmasters.” *Education*, May 8th, 1931.  
 June. “Children at Cinemas.” *Times Educational Supplement*, June 13th, 1931.  
 “Cinema Censorship and Children.” *Scottish Educational Journal*, June 26th, 1931.  
 Birmingham Cinema Enquiry Committee—Report of Investigations, April 1930-May 1931.  
 July. “The Film Industry and Education.” *Education*, July 10th, 1931.  
 Aug. Hankin, G. T. “Mechanical Aids to Education.” *The New Era*, August 1931. (And other articles by different authors.)  
 Sept. “Films in Education.” Address by Mr. F. A. Hoare. *The Schoolmaster*, September 24th, 1931.  
 Oct. “Report of Progress of the Commission on Educational and Cultural Films,” October 21st, 1931.  
 Nov. “Empire Marketing Board—Empire Films for Schools—Free Lending Library of the Empire Marketing Board.” *Education*, November 6th, 1931.  
 Dec. British Instructional Films. “Catalogue of Films for Non-Theatrical Exhibition.” Revised.  
 Consitt, Frances. *The Value of Films in History Teaching*.



- Chrystal, R. Neil. "The Cinema in Science." *Discovery*, December 1931.  
 "Sound Films in Schools." London, December 1931.
- Dyer, Ernest. "Sound Films in Schools—Report of the Middlesex Experiment." *Schoolmaster*, December 17th, 1931.
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## APPENDIX K

### THE FINANCES OF THE COMMISSION

THE expenditure of the Commission during its two-year period of existence from June 1930, has been met in the main by the generous grants made by the Carnegie Trustees. These have amounted to £2350 in all, viz., £750 per year for two years, plus a supplementary grant of £850.

In addition, subscriptions amounting to £159, 9s. 6d. have been received from Local Education Authorities and from interested bodies, while the sale of papers published by the Commission has amounted to £5, 15s. 7d. The total income of the Commission from all sources, therefore, has been £2515, 5s. 1d.

With regard to expenditure, salaries, wages, and fees have totalled £1084, while office rent, furniture, and maintenance cost £367, 19s. 8d. On stationery and printing £258, 0s. 6d. has been expended, while petty cash and travelling expenses account for £145, 4s. 10d. These are the main items of our expenditure which, together with other smaller items, must be set off against the total receipts, leaving a balance in the bank on 30th April 1932, of £597, 9s. 5d.

No account has been taken in the above figures of the cost of printing and publishing this Report, or of the office and other administrative expenditure which will be incurred before the end of the present grant period. It is noted with gratitude, however, that the Carnegie Trustees have voted sufficient money to ensure one year's further life for the Commission as from June 1932.

F. A. HOARE,  
*Honorary Treasurer.*



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